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A CATALOGUE
OF
THE PICTURES
AT
CANFORD MANOR
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PRIVATELY PRINTED

1888

CANFORD PICTURES

I.

FRANCESCO ALBANO.

1578-1666.

BACCHUS AND CUPIDS.

Canvas—Size, 1 ft. × 1 ft. $3\frac{1}{2}$ in.

Bought from Mr. Morley.

A group of six boys are carrying an infant Bacchus crowned with ivy.

2.

ALTERGRAFFER.

KNIGHT SLEEPING.

Panel—Size, 1 ft. $6\frac{1}{2}$ in. × 1 ft. 5 in.

Bought at Munich 1868.

The knight is grasping the pole of a lance, his sword is by his side.
He lies on a red cloak, and three enormous white feathers appear
from behind his head.

B

*Size of Panel 1 ft. 5 in.
320/100*

3.

MICHAEL ANGELO, CALLED IL CAMPIDOGGIO

1610-1670.

FRUIT PIECE.

Canvas—Size, 1 ft. 6 in. × 2 ft.

Bunches of large white and black Grapes on a table.

4.

GIOVANNI FRANCESCO BARBIERI,
CALLED GUERCINO.

1591-1666.

ASSUMPTION OF THE VIRGIN.

Canvas—Size, 6 ft. × 4 ft. 7 in.

The Virgin is rising from an open tomb, on a cloud, supported by
angels. Cherubs are scattering flowers from above.

5.

GIOVANNI FRANCESCO BARBIERI,
CALLED GUERCINO.

1591-1666.

MALE PORTRAIT.

Canvas—Size, 4 ft. 2 in. × 3 ft. 2 in.

Purchased from W. Spence, Esq., in 1865.

A man dressed in black, seated in an armchair, and extending his right
hand.

This picture has been attributed to Murillo, and to other painters of the Spanish school, but was known as a Guercino in the Guadagni Collection, whence it was obtained by W. Spence, Esq.

6.

FRANCIS BAUT AND N. BOUDEWYNS.

About 1700.

LANDSCAPE.

Panel—Size, $10\frac{1}{2}$ in. \times 1 ft. 1 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Rural scene, on the border of a Lake.

7.

FRANCIS BAUT AND N. BOUDEWYNS.

About 1700.

LANDSCAPE.

Panel—Size, $10\frac{1}{2}$ in. \times 1 ft. 1 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Rural scene with hawking party introduced. Companion to No. 6.

8.

S. BENDIXEN.

19th Century.

CHARITY.

Canvas—Size, 1 ft. 9 in. \times 1 ft. 5 in.

An alabaster group representing Charity surrounded by wreaths of flowers. Signed, "S. Bendixen, 1851."

*Sale 9 March 1923
24 pms. Lec*

9.

GIOVANNI BATTISTA BENVENUTI, CALLED
L'ORTOLANO (THE GARDENER).

? 1470-1525.

ST. JOSEPH PRESENTING THE INFANT CHRIST TO THE
VIRGIN.

Panel—Size, 7 ft. 6 in. × 5 ft. 7 in.

Brought from the Gallery of the Marchese Costabili, Ferrara, in the
year 1866.

St. Joseph is kneeling and presenting the Child, who holds a lily in his hand. The Virgin stands upon a step and bends forward towards the Infant Christ, extending her right hand as if in the act of blessing him. Around them are five Saints and Martyrs, three on one side and two on the other. From an inscription on the picture we learn that they are St. Castorius, St. Claudius, St. Sinfurianus, St. Nicostratus, and St. Simplicius, and that four of them were stonecutters. They appear to have been the patron Saints of the person for whom the picture was painted, and whose name was Tagliapietra (stonecutter), of the family of Giraldoni. This group of figures stands in a kind of portico, beyond which is a landscape with hills.

This picture, considered, by writers on the Ferrarese school of painting, as the Master-piece of L'Ortolano, was formerly in the church of S. Niccolò at Ferrara, where it formed the altar-piece of the Chapel of the Giraldoni family. According to the inscription it was dedicated in the year 1520.

It is thus described by Laderchi, in his work entitled *La Pittura Ferrarese*, p. 100: "Finerò con la descrizione della tavola Costabiliana tante volte da me nominata. La scena del quadro rappresenta l' avanzo d'un antico edificio, forse un tempio pagano, con un' arcata di travertino scuro sostenuto da pilastri dello stesso

marmo, attraverso la quale vedesi la campagna, con montagna in lontananza, e paesaggio di finissima esecuzione. Sono sparsi sul suolo pezzi di colonne: dalle pilastrate laterali si veggono usciti, e compariscono sul davanti della scena, cinque martiri, due a destra e tre a sinistra, con corona in capo, meno l'ultimo a sinistra. Tutti contemplan, in una specie di estasi, ciò che si opera nel mezzo della scena. Quivi san Guiseppe s'inginocchia in atto di presentare il santo bambino alla sua divina madre. Esso scherza vezzosamente col giglio simbolico del padre putativo. Ella, ritta in piede sur un luogo alquanto più elevato (pare uno scaglione di marmo) raccolte al seno con la sinistra le vesti, alza la destra come in atto di benedire al figliuolo, in cui tiensi fissi gli sguardi, con una espressione di santità, di modestia, ed affetto, superiori all'umano, e propri soltanto della predestinata madre del redentore. Sur uno dei sassi giacenti in terra si leggono queste parole.—'QUESTI SANTI SE CHIAMANO LI QUATTRO INCORONATI MARTIRI CHE FUNO TAJAPREDE, S. CASTORIO, S. CLAUDIO, S. SINFURIANO S. NICOSTRATO, S. SIMPLICIO' — più abbasso :—'MI GIO. ANDREA TAJAPREDA DEI GIRALDONI DA TREMICO DE LAGO DE COMO FECI PER MI E MIA EREDI 1520'.

‘Non può non fare meraviglia cotesta iscrizione, ove li santi incoronati martiri si dicono quattro, sebbene poi li nomi e le figure siano cinque. Per conoscere donde nasce l'equivoco giova sapere, che i cinque martiri qui rappresentati e nominati furono veramente sommi scultori, i quali ottennero la palma del martirio in Roma nella persecuzione di Diocleziano per non essersi voluti piegare a scolpire le statue degli idoli, nè ad adorare il simulacro del Sole. Nel luogo ove furono sepolti, vennero due anni dopo tumulati pure li santi quattro coronati Severo, Severiano, Carpofo, e Vittorino fratelli, martirizzati anch'essi sotto lo stesso Imperatore. E nella chiesa intitolata in Roma a questi quattro si custodiscono pure i corpi di quei cinque, e la festa degli uni e degli altri si celebra nello stesso giorno; agli otto di Novembre.

Questa vasta tavola, con figure di grandezza quasi naturale, adornava altre volte un altare già della famiglia Giraldoni, poi dei signori Dallafabre nella chiesa oggi chiusa di S. Niccolò. Viene

ricordata dal Baruffaldi, dal Lanzi, e da tutte le guide di Ferrara come un capolavoro dell' Ortolano. Ed è veramente uno de' più splendidi, se non il primo ornamento della Galleria Costabili. Per essa può sempre più comprendersi, come l' idea del bello nel suo più alto grado non si raggiunga che per le vie semplici: i tipi dei volti, le attitudini delle figure, la scelta così adattata delle vestimenta, lo stile largo e modesto de' panneggiamenti, la grazia e soavità de' contorni, e tutti gli accessori, sembrano cospirare ad un solo fine, quello d' inalzarci fino all' idea della celeste purità. Anche la scelta del luogo mostra di accennare misteriosamente che, ove scorgevano gli idoli, e ne' loro tempî, si sarebbe quindinnanzi seduto come in trono il redentore. Ma quello che sovra tutto ne richiama a sentimenti di religiosa devozione è la bellezza e l'affetto spirante dalla figura e dal volto della Vergine. Il pittore raccolse quivi tutte le sue forze, e non rimase al disotto di qualsivoglia più celebrato maestro. V' ha nell' atto di quel volto un misto di compiacenza e di tristezza che sparge su tutto il quadro una tinta melanconica non esprimibile a parole. Sembra che nel benedire al vispo fanciulletto il cuore della madre presenti e ricordi il fine per cui venne al mondo, la prova da Dio riserbategli, l' ignominia dal Calvario. E questo concetto così delicato, così proprio delle anime pietose solite a meditare sui misteri della passione, era convenientissimo in un quadro votivo rappresentante la visione, a cui sono in ispirito esaltati que' santi martiri."

Baruffaldi writes, "Nella chiesa di S. Niccolò all' altare già de' Giraldoni ed ora di quelli dalla Fabbra, compiè una stimatissima tavola con molta diligenza. In essa oltre l' immagine di Maria Vergine, e del Bambino Gesù, espresse li quattro santi coronati, i quali furono di professione tagliapietre.¹ I loro nomi per non essere essi molto noti alla pietà de' fedeli, furono notati nella base della tavola con insieme il nome di chi fece erigere quell' altare in questa guisa—*Questi Santi si chiamano li quattro incoronati martiri, che furono taiaprede. S. Castorio, S. Claudio, S. Sinphuriano, S.*

¹ Il riformatore di queste vite aggiunse che questi Santi *scolpirono, come abbiamo dai atti*, il sepolcro del miracoloso S. Antonio di Padova.

*Simplicio. Mi Gio. Andrea taiapreda de Giraldoni da Tremico de lago di Como feci per mi e mia eredi."*¹

This picture is described in Kügler's *Handbook of Painting, Italian Schools*, p. 356, 5th Ed. 1887.

10.

BLANKENBURG.

RUSTIC SCENE.

Panel—Size, 2 ft. 2 in. × 3 ft. 2 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A Dutch village, with a group of peasants listening to a preacher.

11.

JOHN FRANCIS VAN BLOEMEN, CALLED ORIZONTI.

1656-1740.

LANDSCAPE.

Canvas—Size, 2 ft. 2½ in. × 1 ft. 8 in.

From the Bertie Mathew Collection, bought in 1846.

Italian Landscape, with figures and sheep in the foreground.

At the back are some buildings on a hill.

¹ Questa bella tavola trovasi nella galleria Costabiliana. Il conte Laderchi dà una più esatta descrizione tanto del quadro quanto dell'epigrafe, che reca l'anno 1520, dimenticata dal Baruffaldi. I Santi sono cinque, e difatti ai nomi esposti dal nostro autore deve aggiungersi quello di S. Nicostrato. Stanno tutti in mezzo a pilastrate di bella architettura, e sono intenti alla scena principale che rappresenta Maria Santissima, cui S. Giuseppe presenta il S. Bambino. Baruffaldi, *Vite de' Pittori e Scultori Ferraresi* (vol. i. pp. 173, 4).

12.

JOHN FRANCIS VAN BLOEMEN,
CALLED ORIZONTI.

1656-1740.

LANDSCAPE.

Canvas—Size, 2 ft. 2½ in. × 1 ft. 8 in.

From the Bertie Mathew Collection, bought in 1846.

Companion to No. 11.

13.

PETER VAN BLOEMEN, CALLED STANDARD.

1649-1719.

LANDSCAPE.

Canvas—Size, 3 ft. 5 in. × 4 ft. 6 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A hawking party is introduced in the foreground.

14.

ROSA BONHEUR.

19th Century.

LABOURAGE NIVERNOIS.

Canvas—Size, 4 ft. 4 in. × 8 ft. 5 in.

Purchased at Christie's.

Two teams of oxen, composed of three yoke and two yoke respectively,
ploughing.

Replica of the picture in the Luxembourg, Paris. Signed, "Rosa
Bonheur, 1850."

15.

ALESSANDRO BONVICINO,
CALLED IL MORETTO.

? 1514-1564.

ST. JEROME.

Canvas—Size, 2 ft. 9 in. × 3 ft. 4 in.

Purchased from a private Collection at Brescia.

From the Collection of the Moracchi family at Bergamo. A copy of this picture, by Moretto's pupil Moroni, is in the public Gallery at Bergamo. There is another copy in the Palazzo Boromeo on the Isola Bella, Lago Maggiore.

The Saint, seated beneath a ruin, is reading in an open book which he holds before him with his left hand, his head resting on his right. In front of him is a crucifix.

Sale of March 1923
Sohn Aghew

Ex: g. Vancinotti

16.

PARIS BORDONE.

1500-1570.

A VENETIAN LADY AND KNIGHT.

Panel—Size, 2 ft. 9 in. × 3 ft. 10 in.

Bought at the Pourtales Sale, Paris, April 1865.

Probably portraits. The lady is on a marble seat, on the arm of which she leans her right hand. Her left hand is held by a knight, richly dressed, who is standing before her.

In the Sale Catalogue it is attributed to Giorgione. It is more probably an early work of Paris Bordone.

Ex: Mrs. Murat, Ltd. London, 1923

Sale of March 1923
480/1000

Ex: g. Vancinotti

Ex: g. Vancinotti

17.

PARIS BORDONE.

1500-1570.

FEMALE PORTRAIT.

Canvas—Size, 2 ft. × 1 ft. 8 in.

Purchased from the Manfrin Collection, Venice, 1868.

Head and bust of a Venetian lady, holding an apple in her right hand, which rests on a table. Her dress is of red velvet, with broad white and gold tucker. Her light hair is simply dressed, one long curl falling on her right shoulder.

18.

JOHN BOTH.

1610-1650.

LANDSCAPE.

Canvas—Size, 4 ft. 3 in. × 6 ft.

A rocky scene with trees. Peasants with mules in the foreground, at the back a lake, with mountain, etc., in the distance.

Destroyed in the fire at Canford, January 1884.

19.

SANDRO OR ALESSANDRO BOTTICELLI.

1447-1515.

THE HOLY TRINITY AND SAINTS.

Panel—Size, 6 ft. 11 in. × 6 ft. 2 in.

Purchased from the Monte di Pietà at Rome, where it had probably been deposited as a security for money to be used in the repair

of a church for which it had been painted as an altar-piece. After its purchase the Roman Government refused to allow it to leave the Papal territories, and it was only after a long correspondence with the Roman Authorities that Mr. Severn, H. M. Consul, obtained the necessary permission for its exportation to England, April 1867. *Canford Pictures (2024)*

The crucified Christ is supported by the First Person of the Trinity, who is surrounded by Angels. On one side is St. John the Baptist, and on the other Mary Magdalen. At the bottom of the picture are two small figures of Tobias and the Angel. It has a landscape background. The letters S. B. are inscribed on the cross.

20.

FRANCIS BOUCHER.

1704-1768.

VENUS AND CUPID.

Canvas—Size, 4 ft. 8 in. × 4 ft. 3 in.

Venus is seated in a landscape, her left arm thrown over Cupid, who is extended beside her. His quiver full of arrows lies at his feet.

21.

FRANCIS BOUCHER.

1704-1768.

PORTRAIT OF MADAME DE POMPADOUR.

Canvas—Size, 3 ft. × 2 ft. 9 in.

The Lady is represented asleep, with her head resting on a green pillow. The hair is drawn from the face. The stomacher of the dress is laced across with blue, and on her left breast is a bunch

of roses. There is an engraving of this picture entitled "La Dormeuse," "F. Boucher, Pinxit," "J. B. Michel, Sculp.," with inscription :—

Gardes vous d'éveiller la Beauté qui sommeille
Amants c'est un repos qui vous est précieux
Vous vous plaignés qu' Iris vous fuit quand elle veille
Peut être qu'en dormant elle vous rend heureux.

A Paris, chez Huquier fils, Graveur, Rue St. Jacques, au dessus de celle des Mathurins, au g^d. St. Remy.

22.

FRANCIS BOUCHER.

1704-1768.

PORTRAIT OF MADAME DE POMPADOUR.

Canvas—Size, 3 ft. 3 in. × 2 ft. 10 in.

The Lady is here represented as a child, and wears a white dress with pink bodice, trimmed with wreaths of pink and white roses. The head-dress corresponds.

A copy of this picture was taken for Lady Caroline Sanford, about the year 1848.

23.

SIMONE BRENTANA.

Born 1656.

ADORATION OF THE SHEPHERDS.

Canvas—Size, 6 ft. 2 in. × 3 ft. 4 in.

The Virgin, in a pink dress and blue mantle, with a white kerchief over her head, holds the infant Saviour. The adoring Shepherds are before them. Children with doves, sheep, etc., are grouped around. Angels from above are scattering incense.

24.

JOHN BREUGHEL.

1565-1642.

STILL LIFE.

Copper—Size, $9\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

On a table is a skull, surrounded by musical instruments, a globe,
an hour glass, a Nautilus shell, flowers, etc.

*Downy had written
Sale at Phillips's
8 June 1849 (135)*

25.

JOHN BREUGHEL.

1565-1642.

FLOWER PIECE.

Panel—Size, 1 ft. 6 in. \times 1 ft. 2 in.

Bought at Antwerp, 1868.

On a table are a variety of flowers and a basin holding strawberries.

*Downy had written
Sale at Phillips's
8 June 1849 (124)*

26.

ANGELO BRONZINO.

1502-1572.

PORTRAIT OF A DAUGHTER OF COSMO I.

Panel—Size, 2 ft. 4 in. \times 1 ft. 8 in.

Purchased from Signor Baslini of Milan in 1865.

A Princess of the Medici family, probably a daughter of Cosmo I.
She is richly dressed, and holds in her hand a parrot, apparently
a toy

This picture, attributed to Bronzino, may be by a contemporary painter
of the Florentine School.

*Sale of the
1800s to the
1800s*

27.

ADRIAN BROUWER.

1608-1640.

DUTCH INTERIOR.

Canvas—Size, 2 ft. × 1 ft. 3 in.

Bought of Mr. Luff, Elizabeth Street, London.

Peasants in an Alehouse playing cards.

28.

ADRIAN BROUWER.

1608-1640.

DUTCH INTERIOR.

Canvas—Size, 2 ft. × 1 ft. 3 in.

Bought of Mr. Luff, Elizabeth Street, London.

An Alehouse, with Boors smoking.

29.

BUCKNER.

19th Century.

PORTRAIT OF SIR JOSIAH JOHN GUEST, Bart.

Canvas—Size, 7 ft. 10 in. × 4 ft. 9 in.

Sir John is represented seated at a table writing. At the back the Dowlais Iron Works are seen through a window. A directed envelope lies on the floor in front.

Sir John Guest was born on the 2nd of February 1785. In the year 1818, he married Maria Elizabeth,

daughter of William Ranken, Esq.; and secondly, 29th July 1833, Lady Charlotte Elizabeth Bertie, daughter of Albemarle, 9th Earl of Lindsey. He was created a Baronet in 1838, and died 26th November 1852.

Destroyed in the fire at Canford, January 1884.

30.

BUCKNER.

19th Century.

PORTRAIT OF LADY CHARLOTTE ELIZABETH GUEST.

Canvas—Size, 7 ft. 10 in. × 4 ft. 9 in.

In black velvet dress, her arm resting on a pedestal, on which are baskets and vases of flowers. The Brecon beacons are in the background.

Destroyed in the fire at Canford, January 1884.

31.

PAOLO CALIARI (PAUL VERONESE).

1528-1588.

VENUS AND MARS.

Canvas—Size, 6 ft. 9 in. × 5 ft. 3 in.

Purchased from Mr. Campbell, in 1866.

A Cupid binds Venus to the God of War, who is dressed in Roman armour. Another Cupid holds a sword before a horse tied to a tree. On the picture is inscribed, "Paulus Veronensis F."

Formerly in the Orleans Gallery, and, engraved with other pictures, in that Collection.

Size 28 in. x 17 in.
By A. Veronese

Met. Mus., 1866
York 1866
1866

32.

CARLO CALIARI.

1570-1596.

THE VENETIAN TOILET.

Canvas—Size, 5 ft. × 3 ft. 9 in.

Bought from the Manfrin Collection, Venice, 1868.

A Venetian lady is sitting at her toilet ; her maid, standing behind her, holds a skull in such a manner that its reflection appears beside that of her own face in the looking-glass. There is the following inscription above : "Atonita ad specvlvm quid te miraris inepta Respice nam mox hec te qvoq forma manet." On the dado is the signature "Carlo Caliari F."

33.

ANTONIO CANALE, CALLED CANALETTO.

1697-1768.

VIEW IN ITALY.

Canvas—Size, 2 ft. 1 in. × 2 ft. 6 in.

From the Bertie Mathew Collection, bought in 1846.

This picture is a Replica of one in the National Gallery.

34 AND 35.

CANALETTO.

1697-1768.

VIEWS IN VENICE, THE RIALTO.

Canvas—Size, 3 ft. × 1 ft. 8 in.

Purchased in Paris from M. O. Mündler, in 1865, on the recommendation of Sir Charles Eastlake, who considered them to be fine specimens of the painter's best time.

From the Palazzo Valmarana at Venice, where they had been since they were painted for the family.

36.

CANALETTO (AFTER).

ITALIAN SCENE.

Canvas—Size, 4 ft. × 4 ft.

A Ruin and a Bridge, under which Boats are passing.

37.

ALONZO CANO.

1600-1676.

DEATH OF SAINT JOSEPH.

Canvas—Size, 1 ft 7 in. × 2 ft.

The Saint is on his death-bed, with the Saviour (in a red dress) and the Virgin Mary on either side. At the foot is an angel, emblematic of the soul.

38.

MRS. CARPENTER.

Copied from Vandyck.

ROBERT BERTIE 1ST EARL OF LINDSEY.

Canvas—Size, 3 ft. × 2 ft. 6 in.

From the Bertie Mathew Collection, bought in 1846.

He is in full armour, and wears a brocaded sash and lace collar. In his right hand is a baton. Half length.

Robert Bertie, 12th Baron Willoughby de Eresby, 1st Earl of Lindsey, K.G., son of Peregrine Bertie, Lord Willoughby, was brought up like his father to

the profession of arms, and in June 1596 accompanied his godfather, Robert, Earl of Essex, in the Expedition to Cadiz. In 1626 he was created Earl of Lindsey, and four years afterwards was elected Knight of the Garter, having previously established his claim to the Hereditary Great Chamberlainship of England in right of his mother, Mary, daughter of John de Vere, Earl of Oxford. In the 11th year of Charles I. Lord Lindsey was appointed Lord High Admiral of England, and in 1639 Governor of Berwick. At the Battle of Edgehill, 23rd October 1642, he commanded a division of the royal army. His "soldierly prayer" on going to the field is thus given by Sir Philip Warwick, in his *Memoirs of the Reign of Charles I.* "Lifting up his eyes and hands to heaven he said, 'Oh Lord! thou knowest how busy I must be this day; if I forget thee, do not thou forget me,' and with that he rose up, crying out, 'March on, boys.'" He fell in the action, and was carried into Warwick Castle, where he died next day of his wounds.

39.

ALFRED CHALONS.

19th Century.

FAMILY GROUP.

Water colours, on paper—Size, 1 ft. 2 in. × 2 ft. 5 in.

The scene is the drawing-room of 13 Grosvenor Square, London. The eldest boy is climbing to reach flowers for his second brother and second sister on the ottoman below. The eldest sister is leaning over the cradle of the third brother.

Portraits of the five elder children of Sir John and Lady Charlotte Guest,—viz., Charlotte Maria, born 3rd July 1834; married 1859 Richard Du Cane, Esq. Ivor Bertie, Lord Wimborne, born 29th August 1835; married 1868, Cornelia Henrietta Maria Churchill, daughter of John Winston, 6th Duke of Marlborough. Katherine Gwladys, born 28th January 1837; married 1860 the Rev. Cecil Alderson. Thomas Merthyr, born 18th January 1838; married 1877 to Lady Theodora Grosvenor, youngest daughter of Richard, 2nd Marquess of Westminster: and Montague John, born 29th March 1839, Member for Youghal 1869 to 1874; for Wareham, 1880 to 1886.

40.

CLOUET.

Early 16th Century.

PORTRAIT.

Panel—Size, $11\frac{1}{2}$ in. \times $8\frac{1}{4}$ in.

Purchased from the Collection of Mons. Bouviers at Amiens, 1867.

Portrait of a French King or Nobleman; when bought, the dress of a monk had been superimposed on that originally painted.

41.

LORENZO COSTA.

1460-1535.

THE VIRGIN AND CHILD ENTHRONED.

Canvas—Size, 8 ft. 4 in. \times 6 ft. 9 in.

Bought from the Gallery of the Marchese Costabili at Ferrara in 1866.

*Sale of March 1923
48 pms. London*

MAINE

*From Lord Alton
Sale 12 June 1893
200 pms. St. Paul's*

*John Henry Esch
Sale, New York*

*Harry Payne Whitney Esch
Sale, New York, 29 May
1942 (2 pms)*

cf. Camb. Mag. April 1907

The Virgin, holding the infant Christ on her lap and presenting to him a cherry with her right hand, is seated on a richly decorated throne. Two angels leaning over the upper part of the throne, hold a crown above her head, and a scroll on which are written these words, REGINA CELI LETARE AELVIA. QVIA QVEM MERVISTI PORTARE AELVIA. On each side of her is an angel playing on a musical instrument. Beneath, on the right of the Virgin, stands St. Joseph of Arimathea, in an Eastern costume, bearing in his hands the three nails and pincers, and in his girdle the hammer, the emblems of the Passion. On the opposite side is St. Joseph, the husband of Mary, with his right hand on his breast and in his left a carpenter's square. Under the throne are two angels, one playing on an organ which the other is blowing. Between them is an opening, through which are seen a distant landscape and St. George slaying the dragon. The architecture forming the background of the picture is beautifully ornamented, and in recesses are two figures of saints.

This fine altar-piece, which was formerly in the College of the Jesuits at Ferrara, is thus described in Baruffaldi's *Vite de' Pittori e Scultori Ferraresi* (vol. i. page 122, note). "Ivi pure vedesi una tela a tempera con entro la B. V. sotto nobile trono col S. Bambino in braccio, incoronata da due angeli, altri due in piedi che suonano strumenti a' lati del trono; sul piano due santi, l'uno coperto d'ampio pallio tiene in una mano una squadra, portando l'altra al petto; l'altro con turbante in capo, tiene nelle mani tre chiodi ed una tanaglia li pietosi che levarono dalla croce il Redentore. Al di sotto in lontananza vago paese in macchietti, fra le quale distinguesi S. Giorgio liberatore a cavallo: nel davanti un angelo suonante un organo, cui un altro dà fiato con due piccoli mantici. Sono degni d'osservazione gli ornati de' pilastri e dell' arco, non che il bottone che ferma il manto sulla spalla destra della Madonna, su cui l'aquila Estense, a far pensare che sia stato ordinato il quadro da quella serenissima famiglia; stava questo quadro nel Collegio del Gesù."

Laderchi (*La Pittura Ferrarese*, p. 42) says of this work, "La sola opera che può ritenersi appartenere a quest' epoca (between 1480-90) è la vasta tela della Galleria Costabili, ove la Vergine,

che vi si vede assisa in trono con tra le braccia il divino figliuolo, ha il manto fermato sulla spalla destra da un bottone, che porta scolpita l'aquila Estense, opera preziosa, sebbene alquanto patito nel colorito, per essere a tempera. L'autore vi pose grande accuratezza ed amore, ornandola d'angioletti carissimi, alcuni de' quali suonano il liuto, il cembalo e l'organo, e due sostengono la corona sospesa sul capo della Madonna, con veduta in lontananza di S. Giorgio liberante la reale donzella dal drago: e arabeschi e fregi a basso rilievo bianco sopra i pilastri dell' elegante architettura, ov' è rappresentato il tormento di un santo martire Vescovo: probabilmente S. Maurillio."

Both Baruffaldi and Laderchi are in error in describing this picture as "a tempera," it is painted in oil.

See Kùgler's *Handbook of Painting, Italian Schools*, 5th Ed., 1887, p. 355.

42.

RICHARD COSWAY.

1740-1821.

GRAY'S BARD.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Engraved by Maria Cosway.

The bard is represented seated on a crag with his harp in his hand. Below, the army is seen winding through a pass.

43

GASPAR DE CRAYER.

1582-1669.

THE GLORIFICATION OF THE JESUITS.

Panel—Size, 1 ft. 11 in. × 2 ft. 8 in.

Purchased from Mr. Anthony in 1866.

In the centre of the picture is the Virgin carrying the Infant Christ, borne to Heaven by Angels. Above her is the First Person of the Trinity. Below and around her are various Saints of the Jesuit Order, or patrons of the Jesuits.

This picture, apparently the sketch for an altar-piece, has been attributed to Vandyck. It was assigned to Gaspar de Crayer by Dr. Waagen.

44.

JOHN CROME, CALLED OLD CROME.

1769-1821.

LANDSCAPE, FOREST SCENE.

Canvas—Size, 2 ft. 5½ inches × 2 ft. 1 in.

Purchased from the family of D. Gurney, Esq., 1867.

Through the trees is seen Hethel Hall, Norfolk, the seat of D. Gurney, Esq., who was Crome's earliest patron. Sheep in the foreground.

45.

JOHN CROME, CALLED OLD CROME.

1769-1821.

SEA VIEW.

Canvas—Size, 1 ft. 8 in. × 2 ft. 9 in.

Purchased from the family of D. Gurney, Esq., 1867.

Yarmouth Jetty—with ships, etc.

46.

JOHN CROME, CALLED OLD CROME.

1769-1821.

WILD SCENERY.

Canvas—Size, 1 ft. 3 in. × 1 ft. 8 in.

Purchased from the family of D. Gurney, Esq., 1867.

View taken on Mousehold Heath.

*Sold 9 March 1923
220pm Colnaghi*

47.

JOHN CROME, CALLED OLD CROME.

1769-1821.

LANDSCAPE.

Panel—Size, 1 ft. × 1 ft. 3½ in.

Purchased from the family of D. Gurney, Esq., 1867.

A cottage embosomed in trees. A man driving sheep in the foreground.

48.

ALBERT CUYP.

1606-1673.

“CUYP’S DUCK.”

Panel—Size, 1 ft. 8 in. × 2 ft.

In front of the duck lie three large eggs. On the picture is a long Dutch inscription.

*Sold 9 March 1923
(1923)*

49.

ALBERT CUYP.

1606-1672 ?

PASTORAL SCENE.

Panel—Size, 1 ft. 2 in. × 1 ft. 9½ in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Group of cows and sheep. Boys fishing in the background.

50.

CHRISTIAN WILLIAM ERNEST DIETRICH.

1712-1774.

JOSEPH IN PRISON.

Panel—Size, 1 ft. 2 in. × 9 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Joseph is interpreting the dreams of Pharaoh's chief Butler and chief Baker in the prison.

51.

CHRISTIAN WILLIAM ERNEST DIETRICH.

1712-1774.

SACRED SUBJECT.

Panel—Size, 1 ft. 6 in. × 1 ft. 2¼ in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Christ making himself known to the disciples at Emmaus.

52.

E. VANDER DOEL.

MARINE SUBJECT.

Panel—Size, 1 ft. 2 in. × 1 ft. 9 in.

Bought at the Sale at Studley Castle, 1865.

Fishermen and their wives packing fish into baskets on the sea-beach.

Boats, etc. Signed, "E. Vander Doel."

*Sale of March 1923
Japan Palace*

*Ann - 50 (1865) 18 M
1925 (113) - 24*

53.

CARLO DOLCI.

1616-1686.

PORTRAIT OF A PAINTER.

Canvas—Size, 1 ft. 8 in. × 1 ft.

He looks to the left, the head being turned to the right, wears a dark dress, with long flowing hair.

*Dowage Lady (1616)
Sale at Studley Castle
8 June 1927 (110)*

54.

DRU DORSAY.

19th Century.

FEMALE HEAD.

Canvas—Size, 2 ft. 9 in. × 1 ft. 10 in.

Bought of Mr. Morant.

The head, "en profile," with long light hair, rests on her left hand.

55.

DOSSO DOSSI, AND HIS BROTHER GIAMBATISTA DOSSI.

1480-1560.

AN ALTAR-PIECE.

Panel—Size, upper panels—3 ft. 5 in. × 1 ft. 7 in.

lower centre panels—2 ft. 1 in. × 1 ft. 2 in.

lower lateral panels—2 ft. 4 in. × 1 ft. 2 in.

Brought by Mr. Layard from Venice, and obtained from him
by exchange in 1864.

An altar-piece, in six compartments. In the centre panel of the upper part Christ is represented rising from the tomb; on His right is St. Jerome, and on His left St. Blasius. The *predella*, or lower part, contains three subjects: the Holy Family, the Presentation in the Temple, and the Adoration of the Magi. A copy on canvas of the panel representing the Adoration of the Magi was at one time on sale at Bergamo as a work of Dossi.

This altar-piece came from the Church of Montagnana near Padua, where it was called an early work by Sebastian del Piombo.

56.

DOSSO DOSSI.

1480-1560.

PORTRAIT OF ANNIBALE SARACCO.

Panel—Size, 2 ft. 1 in. × 2 ft. 8 in.

Purchased from the Gallery of the Marchese Costabili at Ferrara
in 1866.

Annibale Saracco was Major-Domo in the house of Alfonso I. of Este, Duke of Ferrara. He is represented in a buff jerkin, bound at the waist by a leathern belt, which he holds with one hand. In the corner to the right of the picture is inscribed "Anibal Sarachiu. Anno Domini 1520."

Half length ; full size.

Mentioned by Baruffaldi as "Altro d'Annibale Saracco, colla data del 1520" (*Vite de' Pittori e Scultori Ferraresi*, vol. i. p. 293, note).

57.

DOSSO DOSSI.

1480-1560.

PORTRAIT OF A BOY.

Panel—Size, 2 ft. 1 in. × 3 ft. 3 in.

From the Gallery of the Marchese Costabili at Ferrara.

Probably Alfonso II. of Este, Duke of Ferrara, when a child. He is dressed in rich attire, and rests his left hand on a sword. Full length.

Mentioned by Laderchi (*La Pittura Ferrarese*, p. 70), "Il luogo ove trovansi unite in maggior numero le pitture de' Dossi, è la quadreria Costabili. Ivi contasi . . . il ritratto d'un principino della casa d'Este, ma non d'Alfonso I., come vuole il Cittadela, e ben ribbate il Laderchi, mentre Dosso nol potè conoscer fanciullo;" and by Baruffaldi (*Vite de' Pittori e Scultori Ferraresi*, vol. i. p. 292, note).

58.

DOSSO DOSSI.

1480-1560.

ST. JOHN THE BAPTIST.

Canvas—Size, 6 ft. 3 in. × 3 ft. 9 in.

Bought from the Gallery of the Marchese Costabili at Ferrara, 1866.

He is clothed in a skin, and an ample red cloak falls from his loins.

He is pointing with his right hand apparently to the setting sun.

His left rests upon the rock on which he is seated, and holds a scroll on which is inscribed the word "DEI." In the landscape background are trees and hills, and several figures, some on horse-back. Life size.

This picture is mentioned by Baruffaldi (*Vite de' Pittori e Scultori Ferraresi*, vol. i. p. 293, note) as "gran tavola, già nel Palazzo Aventini alla Rosa, ove è espressa il Battista nel deserto in atto d'alzarsi additando la croce di canna," and by Laderchi (*La Pittura Ferrarese*, p. 70), see Kügler's *Handbook of Painting, Italian Schools*, p. 359, 5th Ed. 1887.

Transferred from panel to canvas, and restored by Signor Pinti, 1867.

59.

DOSSO DOSSI.

1480-1560.

HOLY FAMILY.

Panel—Size, 2 ft. × 1 ft. 3 in.

Bought of M. O. Müндler.

The Holy Child is lying on the ground. The Virgin kneeling. St. John and St. Joseph are around him. Angels are descending from heaven. A castle is seen in the distant landscape.

60.

GERARD DOW.

1613-1674.

OLD WOMAN WARMING HER HANDS.

Canvas—Size, 2 ft. $3\frac{3}{4}$ in. × 1 ft. $10\frac{1}{2}$ in.

61.

ALBERT VAN EVERDINGEN.

1621-1675.

SCENE IN NORWAY.

Canvas—Size, 2 ft. 8 in. × 2 ft. 5 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A rocky scene, with fir-trees and cascade. Two men in the foreground fishing.

62.

FRANCIS FRANCK, CALLED THE YOUNGER.

1580-1642.

THE DISCOVERY OF ACHILLES.

Panel—Size, 1 ft. 6 in. × 1 ft. 9 in.

Bought at Mr. Furnell's Sale at Childe Okeford, 20th March 1866.

The floor and tables are strewn with objects of jewellery, glass, plate, china, musical instruments, rich brocades, etc., from which a group of nymphs are making their selections. Achilles is snatching the sword and buckler. Ulysses stands behind him. Signed, "D^o. F. Franck in. et f."

*Sale of March 19
(67) 105 per 110*

63.

JOHN FYT.

1625-1671.

FRUIT AND GAME.

Canvas—Size, 4 ft. 10 in. × 5 ft. 7 in.

Bought of Mr. Morant.

Fruits and dead game on a table. To the right, a parrot is screaming at two dogs in the foreground.

*Sale of March 19
(68) 310 per 100*

64.

[THOMAS GAINSBOROUGH.]

1727-1788.

THE CHILDREN OF PEREGRINE BERTIE, 2ND DUKE
OF ANCASTER.

Canvas—Size, 3 ft. 4 in. × 4 ft. 2 in.

From the Bertie Mathew Collection, bought in 1846.

Under the trees in Grimsthorpe Park, Peregrine, Marquis of Lindsey (afterwards 3rd Duke of Ancaster), is standing in shooting costume, and dead game lies scattered on the ground. His blind brother, Lord Albemarle Bertie, is seated; near him stand two of his sisters. In a group to the right are seated Lord Brownlow Bertie (afterwards 5th and last Duke of Ancaster) and his other two sisters. These four ladies are Lady Mary, married to Samuel Gretehead, Esq., of Guy's Cliff, Warwickshire; Lady Albinia, married to Francis Beckford, Esq.; Lady Jane, married to General Edward Mathew; and Lady Caroline, married to George Dewar, Esq.

Lord Albemarle Bertie, is the original of the Blind Lord in Hogarth's picture of the cockpit. Notwithstanding his loss of sight from an accident in boyhood, he was considered the best judge of fighting-cocks in his time.

65.

GENDO.

PHŒBUS AND DAPHNE.

Canvas—Size, 2 ft. × 1 ft. 7½ in.

Phœbus, arrayed in gold coloured drapery, is pursuing the nymph. Cupid is floating above, holding a torch.

66.

FRATE GHISLANDI, OR FRA GALGARIO.

1655-1743.

THE HEAD OF A BOY.

Canvas—Size, 1 ft. 8 in. × 1 ft. 6 in.

From the Collection of Count Lupi of Bergamo. Given to Lord
Wimborne by Sir Austen Henry Layard.

Probably a portrait. The boy wears a dark red dress and cap. Life
size.

This painter's works are chiefly found in Bergamo, of which city he was
a native.

67.

JOHN PETER GILLEMANS.

1672.

FRUIT PIECE.

Canvas stretched on Panel—Size, 1 ft. 10 in. × 1 ft. 4 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

A fountain formed of dolphins and decorated with bunches of various
fruits. Signed, "J. P. Gillemans."

68.

ERCOLE ROBERTI DE' GRANDI.

1491-1531.

A PIETÀ.

Panel—Size, 2 ft. × 1 ft. 4 in.

Bought from the Costabili Gallery at Ferrara, 1866.

*Sale of March 19
44 per Hibbard*

Panel

*Sale of March 1923 (16)
26 per Legon*

*1st Lecy Paragon
Concordia Foundation*

The body of the dead Christ, on a sarcophagus, is supported by the Virgin Mary. To the right is St. John, clasping his hands in grief. Over the sarcophagus hangs the handkerchief of S. Veronica, with the impression of the head of the Saviour.

Laderchi (*La Pittura Ferrarese*, p. 53) describes this picture as, "Un Cristo morto abbracciato dalla madre, presente S. Giovanni, quadro d'un' espressione la piu patetica e possente."

69.

STYLE OF GREUZE.

CHILD EATING BREAD AND MILK.

Canvas—Size, 2 ft. 2 in. × 1 ft. 9 in.

Bought of Mr. Morant.

A curly-headed child, in the act of raising a spoon to his lips, is eating from a basin which he holds in his left hand.

70.

STYLE OF GREUZE.

PORTRAIT OF A BOY.

Canvas—Size, 2 ft. 5 in. × 2 ft. 2 in.

Bought of Mr. Morant

The boy, in a brown dress, is leaning over a table, and writing or drawing on a book.

71.

FRANCESCO GUARDI.

1712-1793.

VIEW IN VENICE.

Canvas—Size, 9½ in. × 1 ft. 3½ in

Piazza di San Marco.

72.

FRANCESCO GUARDI.

1712-1793.

VIEW IN VENICE.

Canvas—Size, $9\frac{1}{2}$ in. \times 1 ft. $3\frac{1}{2}$ in.

The Church of the Frari.

Companion to No. 71.

73.

FRANS HALS.

1584-1666.

BOY AND CAT.

Panel—Size, 2 ft. 2 in. \times 1 ft. 8 in.

A boy, in a hat and large drooping feather, holds a white cat.

To his left is a man leaning on a crooked stick.

*Sold at Maud 1922 (3)
729m. 1922*

74.

FRANCIS HAYMAN.

1708-1777.

THEATRICAL PIECE.

Canvas—Size, 1 ft. 4 in. \times 1 ft. $0\frac{1}{2}$ in.

Bought in an old shop at Poole.

The Doctor, Jobson, and Nell. Sketch for the large picture executed
by him at Vauxhall. Engraved.

75.

HAYTER.

19th Century.

HEAD OF SIR JOHN GUEST.

Caxton—Size, $9\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.

This was the sketch for Hayter's large picture of the first reformed Parliament, in which Sir John, then Mr. Guest, sat as member for Merthyr Tydvil, 1832.

76.

JOHN DAVID DE HEEM.

1600-1674.

FRUIT PIECE.

Panel—Size, 2 ft. $0\frac{1}{2}$ in. \times 1 ft. $7\frac{1}{4}$ in.

Bought of Mr. Morant.

A silver tazza stands on a stone pedestal, filled with pomegranates, lemons, and other fruits. Signed, "J. D. Heem, f. a., 1646."

77.

JOHN DAVID DE HEEM.

1600-1674.

STILL LIFE.

Canvas—Size, 1 ft. 7 in. \times 1 ft. 3 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Herring, onion, bread, and red wine.

78.

JOHN DAVID DE HEEM.

1600-1674.

STILL LIFE.

Panel—Size, 1 ft. 9½ in. × 1 ft. 5½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

White jug on red velvet.

79.

JOHN DAVID DE HEEM.

1600-1674.

FRUIT PIECE.

Canvas—Size, 2 ft. 3 in. × 1 ft. 11 in.

Bought at Mr. Furnell's Sale at Childe Okeford, 20th March 1866.

On a table, covered with blue drapery, are a bottle and glasses, a silver vase, and two earthenware dishes containing figs, lemons, etc.

*Sale of March 1923 (37)
528 F. F. Robin*

80.

BARTHOLOMEW VAN DER HELST.

1613-1670.

VAN DER HELST AND HIS FAMILY.

Canvas—Size, 3 ft. 6 in. × 3 ft. 11 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

On the left of the picture the artist is seated, wearing a broad brimmed conical hat. His wife sits beside him, and, grouped around them, are their four daughters. All the figures are habited in black with

*Sale of March 1923
(37) Van Veenprommel
bought. 1849*

white collars, except the youngest girl, who is dressed in brown. The foreground is scattered with roses, and the male figure grasps in his two hands the stem of a plant, probably typical of the family tree.

81.

BARTHOLOMEW VAN DER HELST.

1613-1670

PORTRAIT OF A DUTCH GENTLEMAN.

Canvas—Size, 3 ft. 2 in. × 2 ft. 8 in.

He wears a black dress with a white collar and a black hat. His left hand is raised to his breast. In the right he holds a glove.

82.

BARTHOLOMEW VAN DER HELST.

1613-1670.

PORTRAIT OF A DUTCH LADY.

Canvas—Size, 3 ft. 2 in. × 2 ft. 8 in.

She is in a black dress with large white collar and cuffs; the stomacher laced with gold bands; a small white coif at the back of her head. She holds a small book in her right hand.

83.

BARTHOLOMEW VAN DER HELST.

1613-1670.

PORTRAITS OF HIMSELF AND FAMILY.

Canvas—Size, 7 ft. 8 in. × 6 ft. 6 in.

Purchased from Mrs. Morley in the year 1850.

The painter, in a black figured dress and large white ruff, stands by the side of a table which is covered with a rich cloth. His left hand rests on the arm of his wife, who is seated on the opposite side of the table. She is in a black dress trimmed with fur, and wears a white frill and cap, and holds a tulip in her right hand. At her side stands her son. On the table is a Venetian glass with tulips, and in the background a window, through which some buildings are seen. The figures are life size.

Signed, "B. V. Helst. se ipse. 1652."

84.

BARTHOLOMEW VAN DER HELST.

1613-1670.

FEMALE PORTRAIT.

Canvas—Size, 2 ft. 9 in. × 2 ft 3 in.

The lady wears a black dress and coif with broad white collar and cuffs. Pearl ear-rings, and pearls in her hair. Her left hand rests on the arm of a chair.

85.

BARTHOLOMEW VAN DER HELST.

1613-1670.

MALE PORTRAIT.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3½ in.

A man in a black dress, with white collar and tassel, and long flowing hair. A hat, round which is a silver cord, stands on a table covered with a red cloth.

Companion to No. 84.

*See of book 10
(4) 360 p. 10
a 113.1657*

86.

? VAN DER HELST.

FEMALE PORTRAIT.

Panel—Size, 2 ft. 3 in. × 1 ft. 11½ in.

In black dress, trimmed with rich white lace, and white tippet, fastened in front with bows. Black coif, pearl ear-rings and two rows of pearls round the throat. Inscribed, "Ætat. 32."

87.

EGBERT HEMSKIRK.

Born 1610; or the younger, 1645–1704.

BOORS CAROUSING.

Canvas—Size, 2 ft. 1 in. × 2 ft. 7 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

88.

EGBERT HEMSKIRK.

BOORS CAROUSING.

Canvas—Size, 2 ft. 1 in. × 2 ft. 7 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Companion picture to No. 87.

89.

J. E. HERRING.

19th Century.

RURAL SCENE.

Canvas—Size, 1 ft. $7\frac{1}{4}$ in. \times 1 ft. $11\frac{1}{4}$ in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

A Landscape with cows. Signed, "J. E. Herring."

90.

J. E. HERRING.

19th Century.

RURAL SCENE.

Canvas—Size, 1 ft. $6\frac{1}{2}$ in. \times 1 ft. $10\frac{3}{4}$ in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Cows. A man leaning over a gate. A windmill in the distance.

Signed, "J. E. Herring."

91.

G. E. HICKS.

PORTRAIT OF LADY WIMBORNE AND HON.

ROSAMOND GUEST.

Canvas—Size, 7 ft. 8 in. \times 4 ft. 8 in.

This is a life-size portrait of Lady Wimborne and her youngest daughter, painted in 1882. Signed.

92.

G. E. HICKS.

FAMILY GROUP.

Canvas—Size, 4 ft. 7 in. × 3 ft. 8 in.

Portrait of three of the children of Lord Wimborne, viz., Corisande Evelyn Vere, Ivor Churchill, and Frederick Edward. Woodland scene; the girl leans against a tree, while her brothers lie near her, and toys are on the ground.

93.

[GERARD HONTHORST.]

1592-1660.

TER BRUGGEN

SLEEPING SOLDIER.

Signed

Panel—Size, 3 ft. 5 in. × 3 ft. 1 in.

From the Althorpe Collection.

The soldier is in armour, and wears an iron casque with a plume of white feathers. He has fallen asleep seated by a drum, and holding his sword in his hand. Signed, "Honthorst f. 1636."

94.

GERARD HONTHORST.

1592-1660.

PRINCE RUPERT.

Canvas—Size, 7 ft. × 4 ft. 8 in.

Obtained from the Earl of Craven's Collection at Coombe Abbey, in exchange for a small picture of the Queen of Bohemia by Van Somer.

Full length, in complete armour, with a lace collar. The hair in the flowing style of the Cavaliers. His helmet is on a stone on the left. The picture is inscribed in gold letters, "Prince Rupert."

Destroyed in the fire at Canford, January 1884.

95.

WILLIAM HOGARTH.

1697-1764.

FEMALE PORTRAIT.

Canvas—Size, 3ft. 1 in. × 2 ft. 7½ in.

Pol- from A. B. C. in 1740
This portrait is considered to be that of the notorious Sarah Malcolm, executed March 7th, 1733, for the murder of her mistress and two others. This portrait was painted in Newgate after her condemnation. She is taken in a light brown dress, with white collar and stomacher, and with a white mob cap on her head. The well-known mark shows between the eyebrows.

96.

HANS HOLBEIN.

1498-1554.

CHARLES BRANDON, DUKE OF SUFFOLK.

Panel—Size, 4 ft. 3 in. × 3 ft. 4 in.

From the Bertie Mathew Collection, bought in 1846.

The Duke, in a black dress trimmed with fur and embroidered with gold, and with a black cap on his head, is seated at a table covered with a red cloth. He holds a paper in his right hand and a book in his left. On the table lies a letter bearing a seal and superscription. In the background is a curtain, richly figured with flowers and fruit.

97.

HANS HOLBEIN.

1498-1554.

el 1920
Huggins

KATHERINE, BARONESS WILLOUGHBY DE ERESBY, 4TH
WIFE OF CHARLES BRANDON, DUKE OF SUFFOLK, AND
2ND OF RICHARD BERTIE.

Panel—Size, 2 ft. 6 in. × 2 ft. 2 in.

Bought at the Strawberry Hill Sale, 1842.

Black and white dress and head-dress, with ermine on the sleeves.

Katherine, Baroness Willoughby de Eresby in her own right, married first, Charles Brandon, Duke of Suffolk (as his fourth wife), and secondly, Richard Bertie of Bersted, Kent, son of Thomas Bertie, Governor of Hurst Castle. The escape of the Duchess and Mr. Bertie from England to Germany and Poland, from the religious persecution of Queen Mary, was one of the most romantic events of the period. Her son Peregrine Bertie, afterwards Lord Willoughby, and one of Queen Elizabeth's most celebrated generals, was born at Wesel, Germany, during the period of their exile or peregrinations. They returned to England on Queen Elizabeth's Accession. The Duchess died in 1580.

98.

HANS HOLBEIN.

1498-1554.

QUEEN MARY I. OF ENGLAND.

Panel—Size, 1 ft. × 9 in.

In a black dress with white collar. A red coif on her head,
decorated with jewels. A gold chain round her neck.

*Sale of Manel 1923
a mer 4200
Rohrchild*

99.

HANS HOLBEIN.

1498-1554.

PORTRAIT OF THOMAS CROMWELL, EARL OF ESSEX.

Copper—Size, 4 in. × 3½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

100.

HANS HOLBEIN.

1498-1554.

MALE PORTRAIT.

Panel—Size, 1 ft. 5 in. × 1 ft. 0½ in.

Bought from the Collection in the Manfrini Palace, 1868.

A young man, in black dress and cap, is seated in an alcove, with
richly decorated frieze, above which is the date 1553. He holds
a silver cup in his right hand. In the background is seen a
landscape with buildings.

Both M. Mündler and Signor Morelli have accepted this picture as a
genuine Holbein.

101.

JOHN JACKSON.

1778-1831.

ELIZABETH COUNTESS OF LINDSEY.

Panel—Size, 1 ft. 3 in. × 1 ft.

Bought at the Stowe sale, 12th September 1838.

She wears a red stomacher, laced in front, with pearls on her left arm,
on which she leans her head.

Elizabeth, daughter of Philip Lord Wharton, 2nd wife
of Robert, 3rd Earl of Lindsey.

102.

JOHN JACKSON.

1778-1831.

ROBERT BERTIE, 3RD EARL OF LINDSEY.

Panel—Size, 1 ft. 3 in. × 1 ft.

Bought at the Stowe sale, 12th September 1838.

The Earl wears a brown dress with blue scarf.

103.

JACOB JANSON.

Latter half of 18th Century.

LANDSCAPE.

Panel—Size, 1 ft. 5½ in. × 2 ft. 1¼ in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Landscape with ruins. A man milking cows in the foreground.

Signed, "J. Janson fecit, 1767."

104.

JOHN VAN KESSEL.

1626-1708.

FLOWER PIECE.

Canvas—Size, 4 ft. 3½ in. × 3 ft. 4 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Between bunches of flowers, hung up with blue ribbon, is a medallion of the Holy Family. Signed, "J. V. Kessel, fecit, aº 1649."

105.

P. KODDE.

DUTCH FAMILY GROUP.

Panel—Size, 1 ft. 11¾ in. × 2 ft. 6¼ in.

Bought at Cologne, 1868.

An old lady, forming one of a group of nine figures, is seated in an apartment hung with pictures. In the corner of one of them is the signature of the artist, "P. Kodde, fec. 1625."

*Sale 9 March 1923
Hague Green*

106.

SIR GODFREY KNELLER.

1648-1723.

ROBERT BERTIE, 1ST DUKE OF ANCASTER.

Canvas—Size, 4 ft. 1 in. × 3 ft. 4 in.

From the Bertie Mathew Collection, bought in 1846.

In Peer's robes and powdered wig. He holds the Lord Great Chamberlain's Wand. His Coronet is on a table beside him.

*Anna (A. Mathew)
9 July 1976 (50)*

Robert, Baron Willoughby de Eresby, and 4th Earl of Lindsey, created Marquis of Lindsey 1706, and Duke of Ancaster 1715. Died 1723.

107.

SIR GODFREY KNELLER.

1648-1723.

MARY, DUCHESS OF ANCASTER.

Canvas—Size, 4 ft. 1 in. × 3 ft. 4 in.

From the Bertie Mathew Collection, bought in 1846.

In a blue dress with jewels, and red velvet drapery, which she holds back with her left hand, the arm leaning on a table.

Mary, Duchess of Ancaster, wife of Robert Bertie, the 1st Duke, was daughter of Sir Richard Wynne, Bart., of Gwydir.

108.

SIR GODFREY KNELLER.

1648-1723.

FEMALE PORTRAIT.

Canvas—Size, 4 ft. × 3 ft. 4 in.

Bought of Mr. Hiley, Longfleet, near Poole.

A young lady, seated, wearing an amber dress, with blue drapery. She holds a bunch of grapes. A dish with fruit stands on a table near her.

109.

SIR GODFREY KNELLER.

1648-1723.

PORTRAIT OF NELL GWYN.

Canvas—Size, 4 ft. 1 in. × 3 ft. 3 in.

Bought at the Sale of the Hon. Mrs. Grantham, Ketton, near Stamford.

She is dressed in an amber robe of brocade, and has on a necklace of clustered pearls. In her right hand is a basket of flowers, and she has a lamb at her feet to her left.

110.

DON JUAN DE VALDEZ LEAL.

1630-1691.

HEAD OF JOHN THE BAPTIST.

Canvas—Size, 1 ft. 7¼ in. × 2 ft. 0½ in.

Bought of M. Mündler, Paris, 1867.

The head of the Baptist is lying in a charger, on a table.

111.

VALDEZ LEAL.

SKULLS.

Canvas—Size, 1 ft. 7 in. × 2 ft.

Bought at Christie's.

On a table are three skulls, one having the appearance of sleeping, one of yawning, and the third of grinning. A lamp is suspended above. In the corner to the right is the monogram.

*Sale of March
(7) 14 p. 2*

112.

N^o 1 SIR PETER LELY.

1617-1680.

LADY ELIZABETH BERTIE, VISCOUNTESS CAMPDEN.

Canvas—Size, 3 ft. 3 in. × 2 ft. 8 in.

From the Bertie Mathew Collection, bought in 1846.

She is dressed in white satin, with a blue scarf round her shoulders, tied in front, and trimmed with lace. She holds roses in the folds of her gown. Her fair hair is in ringlets, and she wears a row of pearls round her neck. In the background a red curtain.

Lady Elizabeth Bertie, daughter of Montague, 2nd Earl of Lindsey, married Baptist Noel, 3rd Viscount Campden.

113.

SIR PETER LELY.

1617-1680.

PORTRAIT OF LORD LISLE.

Canvas—Size, 4 ft. 1 in. × 3 ft. 3½ in.

From the Bertie Mathew Collection, bought in 1846.

In a black dress, with white linen collar and cuffs,
and seated at a table.

The picture bears the following inscription:—"John Lisle, one of Cromwell's Lords Commissioners of the Great Seal, and Chief Justice to Oliver Cromwell. Member for the City of Winchester, 1640. One of the Judges on the trial of Charles I. Husband to Alice Lisle, who was beheaded at Winchester 1685, aged 70."

114.

SIR PETER LELY.

1617-1680.

*Sale 9 March 1923
75 per Annum*

THE DUCHESS OF RICHMOND.

Canvas—Size, 4 ft. × 3 ft. 3 in.

There is a replica of this picture at Hampton Court Palace.

As Diana, in an evening dress of amber satin and pearls. She holds
a bow in her left hand.

115.

SIR PETER LELY.

1617-1680.

*Sale 9 March 1923
24 per 7 Partners*

THE DUKE OF YORK, AFTERWARDS JAMES II.

Canvas—Size, 4 ft. × 3 ft. 6 in.

The Duke wears a steel breastplate and leather doublet, over which is
a red sash. Part of his dress is brocaded, having full white sleeves,
and a lace cravat. He has a long flowing wig.

116.

SIR PETER LELY.

1617-1680.

DUCHESS OF RICHMOND.

Canvas—Size, 2 ft. × 1 ft. 8 in.

The duchess wears a white and blue dress and is seated. One hand
rests on the back of a lamb, and in the other she holds a palm
branch. A sketch for a large picture.

E

117.

BERNARDO LICINIO.

1484-1540.

HOLY FAMILY.

Panel—Size, 2 ft. 11 in. × 4 ft. 4 in.

Purchased from the Manfrin Collection, Venice, 1868. (345)

The Virgin is holding the Infant Saviour in her lap. Two ladies in the Venetian costume, wearing very curious head-dresses (apparently made of white horse-hair), are on the right; a male figure with long dark hair on the left. In the background, on either side, are St. Joseph and the Baptist.

Probably the heads are all portraits.

118.

CALISTO DA LODI.

? 1500-1556.

A HOLY FAMILY.

On Panel—Size, 2 ft. 4 in. × 2 ft. 8 in.

Purchased in 1866.

Virgin and Child, with St. Jerome, St. John the Baptist and St. Joseph in the background.

From the Gallery of the Marchese Costabili at Ferrara, in which it was attributed to Palma Vecchio. Assigned by Signor Morelli to Calisto da Lodi—a painter whose works are chiefly found at Loid, his native place, and in other cities of Lombardy.

119.

CIMA

LORENZO LOTTO.

1490-1560.

SACRED SUBJECT.

Panel—Size, 1 ft. 0 $\frac{1}{4}$ in. \times 1 ft. 4 in.

Bought of Monsr. Guggenheim at Venice, 1868.

The first person of the Trinity, represented in the act of blessing.

Sale of March 1923 (1)
170 fr. Legg. 14
Siv 14. Cooke
vt. Lee & Foreman

120.

QUINTIN MATSYS.

1450-1529.

THE PHILOSOPHER.

Panel—Size, 5 in. \times 7 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

An old man, in a red dress and red cap, sits at a table, his right hand raised to his cheek, his left hand resting on a skull. A clock on the wall. Books on the table.

121.

LODOVICO MAZZOLINI.

1480-1530.

HOLY FAMILY AND SAINTS.

Panel—Size, 1 ft. 3 in. \times 1 ft. 2 in.

From the Gallery of the Marchese Costabili at Ferrara.

The Virgin has the Child on her lap. To her left stands St. Joseph, and to her right St. Rock and St. Sebastian. In the background are a marble frieze, with a subject representing a battle in relief, and a landscape with a church in the distance. The name of the painter and date are inscribed in gold letters on the picture: "LODOVICO MAZOLII, PL. 1511."

Sale of March 1923 (1)
100 fr. Legg. 14
From March 1923
New 1982.
Eng. Math. 14
1121 141 P. 14

Photo in Wilt Library

This picture is thus described by Baruffaldi, (*Vita de' Pittori e Scultori Ferrarese*, vol. i. p. 130): "Una tavoletta colla sacra famiglia, a sinistra della quale li SS. Rocco e Sebastiano, saettato: al di là di un arco ornato di bellissimi finti bassi rilievi un vago paese con chiesetta in lontano: quadretto che avra al autore piaciuto in modo onde scrivervi, 'Lodovico Mazzolli, 1511'. Ed ecco la conferma che il suo cognome era Mazzoli, o Mazzuoli, come si è già osservato." Laderchi (*La Pittura Ferrarese*, p. 55), calls this picture "un prezioso quadretto;" and it is also mentioned in a note to the *Life of Lorenzo Costa*, in Le Monnier's edition of *Vasari's Lives*, vol. iv. p. 245.

122.

ANTONELLO DA MESSINA. ? (Copy.)

1426.

HEAD OF THE SAVIOUR.

Panel—Size, 1 ft. 1½ in. × 11 in.

The head is crowned with thorns. A rope is around the neck. The original picture, signed, is in the Academy at Venice.

123.

FRANCIS MIERIS.

1635-1681.

BOY AND BIRD.

Panel—Size, 9 in. × 6½ in.

A boy, in a richly figured flowing dress and purple cap, sits with his right hand resting on a bird cage, and with a roll of bread in his left. A black and white dog is beside him.

124.

SIR. J. E. MILLAIS, R.A.

PORTRAIT OF LORD WIMBORNE.

Canvas—Size, 7 ft. 3 in. × 4 ft. 3 in.

This was presented to Lord Wimborne by the Conservative Electors of Bristol in 1880, and is a full-length portrait. Signed.

125.

JOHN MOLENAER.

17th Century.

DUTCH INTERIOR.

Panel—Size, 1 ft. 2 in. × 11½ in.

Bought at Mr. Furnell's Sale at Childe Okeford, 20th March 1866.

Interior of a Cabaret, with boors dancing. Signed, on a barrel,
"Molenaer."

*Sale 9 March 1923
52 per cents*

126.

PETER MOLYN.

About 1600.

LANDSCAPE.

Panel—Size, 1 ft. 2½ in. × 1 ft. 9½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A caravan attacked by Brigands. Signed, "P. Molyn fe."

*Original Lord Wimborne
Sale, 1849, 40 per cents
8 June 1923 (125)
85 per cents*

127.

GIAMBATTISTA MORONI.

1510-1578.

PORTRAIT OF GIULIO GILARDI.

Canvas—Size, 3 ft. 11 in. × 3 ft. 4 in.

Purchased from Count Lodovico Belgiojoso of Milan, in October, 1865, on the recommendation of Sir Charles Eastlake, who was at one time in treaty for it for the National Gallery.

Giulio Gilardi was a celebrated jurist or lawyer of Bergamo. He is represented, life size, in a black robe or gown, standing near a table, and holding a book, partly open, in his left hand. In a recess in the wall behind him are several books bound in vellum.

128.

GIAMBATTISTA MORONI.

1510-1578.

MALE PORTRAIT.

Canvas—Size, 3 ft. 1 in. × 2 ft. 6 in.

From the Manfrin Gallery, Venice.

In a black cap and dress, with a white collar and cuffs. His hands rest on a table holding papers. On a letter to the left is the legend "Duritiem molitie frangit."

(Millais offered £500 for this picture.)

129.

NEWENHEIS.

19th Century.

LITTLE RED RIDINGHOOD.

Canvas—Size, 2 ft. 9½ in. × 2 ft. 6 in.

A fancy piece. A little girl with light hair, her hands crossed, dressed in a red cloak and hood lined gray.

130.

PEDRO ORRENTE.

1560-1644.

MOSES STRIKING THE ROCK.

Canvas—Size, 4 ft. 4 in. × 6 ft. 6 in.

Purchased at Madrid.

Moses strikes the rock ; Aaron standing beside him. The Children of Israel with their vessels at the stream.

131.

PEDRO ORRENTE.

1560-1644.

DEPARTURE OF THE CHILDREN OF ISRAEL FROM EGYPT.

Canvas—Size, 4 ft. 4 in. × 6 ft. 6 in.

Purchased at Madrid.

In the foreground a child on a white mule ; sheep, etc.

Companion to No. 130.

132.

JAN VAN OS.

1744-1808.

FLOWER PIECE.

Canvas—Size, 2 ft. 8 in. × 2 ft. 1½ in.

On a table stands a basket full of flowers and a stoneware jug. At the back is a group of statuary. Signed, "J. Van Os, fecit."

Sale of March 1913
(46) signed.

133.

MARCO PALMEZZANO OF FORLI.

? 1456-1537.

THE BAPTISM OF CHRIST.

Panel—Size, 2 ft. 7 in. × 2 ft. 1 in.

Bought from the Gallery of the Marchese Costabili at Ferrara in
the year 1866.

St. John is baptizing the Saviour, who is standing on a stone in the water, with His hands joined in prayer. The Holy Dove descends above His head. An old man, wearing a blue turban, is preparing to leave the water, upon which a duck is floating. Behind the principal group are rocks, on both sides of which are distant landscapes with buildings and figures.

This picture is one of the finest and best preserved works of the Painter. An early copy of it was at one time on sale at Venice, with some variations in the background and in the figure of the man leaving the water.

134.

PANINI.

VIEW IN ROME.

Canvas—Size, 2 ft. 4 in. × 2 ft. 11½ in.

From the Bertie Mathew Collection, bought in 1846.

The bridge (Ponte S. Angelo) over the Tiber, with the Castel Sant Angelo. St. Peter's is seen in the distance.

135.

PANINI.

VIEW IN ROME.

Canvas—Size, 2 ft. 4 in. × 2 ft. 11½ in.

From the Bertie Mathew Collection, bought in 1846.

The Roman Forum, with distant view of the Colosseum.

Companion to No. 134.

136.

PASQUALINO.

1489-1541.

VIRGIN AND CHILD.

Panel—Size, 2 ft. 3 in. × 1 ft. 10 in.

From the Bertie Mathew Collection, bought in 1846.

The virgin, in a red dress and blue mantle (which reaches from her head), holds the infant Saviour, who has a small white bird in his left hand. Four cherubs' heads are in the clouds above. Signed.

*St. Mary's Hall
(an image)*

137.

BONAVENTURA PEETERS.

1614-1671.

SEA PIECE.

Panel—Size, 1 ft. × 1 ft. 6½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A Fort, at the entrance of a harbour. A fishing smack sailing in. Signed, "B. P."

*See my notes
(48) 28 Jan. 1849*

138.

BONAVENTURA PEETERS.

1614-1671.

SEA PIECE.

Panel—Size, 1 ft. × 1 ft. 6 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849

Fishing smacks at the entrance of a harbour.

Companion to No. 137.

139.

GERARD PEETERS.

1580-1626.

CONVERSATION PIECE.

Panel—Size, 1 ft. 6 in. \times 2 ft. $0\frac{1}{4}$ in.

Bought at Antwerp, 1868.

A man in a red dress, playing draughts with a lady. Spectators looking on. The artist's signature is on a picture in the background.

140.

GIOVANNI FRANCESCO PENNI,

CALLED IL FATTORE.

1488-1528.

AN ALTAR-PIECE.

Panel—Size, 2 ft. \times 1 ft. 7 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

In the upper niche the Virgin is seated, holding the Saviour in her arms. On pedestals on either side stand two male figures. Above the frieze, which is ornamented with wreaths of flowers, etc., are two angels. Below the principal figure is that of a bishop. Cupids, with musical instruments, occupy the foreground.

141.

ANDRES PEREZ.

1660-1727.

FLOWER PIECE.

Canvas—Size, 2 ft. 10 in. \times 2 ft. 5 in.

A group of flowers hangs by a blue ribbon, from a scroll of stonework.

142.

THOMAS PHILLIPS.

PORTRAIT OF SIR JOSIAH JOHN GUEST, BART.

Canvas—Size, 4 ft. $7\frac{1}{2}$ in. \times 3 ft. $7\frac{1}{2}$ in.

Three-quarter length. In a cloak ; with the Dowlais Iron Works in
the background. Painted in 1840.

For Biographical notice see No. 29.

143.

FREDERICK PIERCY.

PORTRAIT OF SIR IVOR BERTIE GUEST, Bart.

Crayon, on paper—Size, 2 ft. \times 1 ft. 7 in.

Signed, "Fred. Piercy, 1873."

144.

FREDERICK PIERCY.

PORTRAIT OF LADY CORNELIA GUEST.

Crayon, on paper—Size, 2 ft. \times 1 ft. 7 in.

Signed, "Fred. Piercy, 1874."

145.

FREDERICK PIERCY.

PORTRAIT OF LORD WIMBORNE.

Crayon, on paper—Size, 2 ft. \times 1 ft. 7 in.

Signed, "Fred. Piercy, 1882."

146.

SEBASTIANO DEL PIOMBO.

1485-1547.

PRESENTATION IN THE TEMPLE.

Canvas—Size, 3 ft. 9½ in. × 5 ft. 5¼ in.

Bought from the Manfrin Collection, Venice, 1868. (124)

Simeon, standing behind a table spread with a linen cloth, is holding in his arms and blessing the Holy Infant, whom he has received from the Virgin, on the left. Several figures, male and female, are grouped around the principal figures.

147.

CHRESTIEN VAN POL.

1752-1813.

FRUIT PIECE.

Panel—Size, 1 ft. 8 in. × 2 ft.

On a table, covered with white linen edged with lace, are various kinds of fruit, grapes, lemons, apples, strawberries, etc. Also a watch, a wine-glass, and a knife, on the blade of which is the signature, "C. P."

148.

FRANCIS PORBUS.

1570-1622.

ROBERT BERTIE, 1ST EARL OF LINDSEY.

Panel—Size, 2 ft. × 1 ft. 6 in.

In armour, white ruff edged with lace and red scarf. Very pointed beard.

For Biography see No. 38.

149.

FRANCIS PORBUS.

1570-1622.

FEMALE PORTRAIT.

Panel—Size, 1 ft. 4 in. × 1 ft. 4 in. *C. v. ch.*

Head of an old lady in black dress, white cap and ruff. Inscribed,
"Ano. 1597. Æta. mea 60."

*Dowager lady v. ch.
Sale at M. v. ch.
8 June 1927 (1)*

150.

C. M. POWELL.

Early 19th Century.

MARINE VIEW.

Canvas—Size, 2 ft. × 3 ft.

Shipping near the sea coast, on which is a fort. One of the vessels
bears the French flag. Signed, "C. M. Powell."

*Dowager lady v. ch.
Sale at M. v. ch.
8 June 1927 (1)*

151.

ANTONIO GIOVANNI DA PORDENONE.

1484-1540.

HERODIAS'S DAUGHTER.

Panel—Size, 2 ft. 5 in. × 4 ft. 3 in.

Purchased from the Manfrin Collection, Venice, 1868.

The daughter of Herodias, in a very rich Venetian costume, is receiving
the charger containing the head of John the Baptist. To the
right stands a man in a black dress trimmed with ermine, who
appears to have brought it to her, and from whom she is about to
deliver it to her mother, who stands on the other side of her. A
very old woman is behind the group.

The heads are probably portraits.

*See 9 March 10
1278 1400 p. 6
and 20/10/1928
163 1650.*

*See 10/10/1928
(see 10/10/1928)*

ICINIO

152.

VALENTINE PRINSEP.

19th Century.

Canvas—Size, 2 ft. × 1 ft.

An Italian peasant in costume, with a rosary in her hands.

153.

REMBRANDT.

1606–1669.

PORTRAIT OF A DUTCH BURGOMASTER.

Canvas—Size, 4 ft. × 3 ft. 2 in.

Purchased from M. O. Mündler in 1865.

The Burgomaster wears a high crowned black hat, and a black cloak, over which is turned a white collar. He is seated in a chair, on an arm of which he places his right hand.

This picture belonged to Stanislaus Poniatowsky, the last King of Poland. After the dispersion of his celebrated Collection it came into the hands of M. Noe, a well-known picture-dealer at Munich. It afterwards belonged to Gasser, the sculptor of Vienna, and subsequently to Prince Metternich, from whom it was purchased by M. O. Mündler.

In the opinion of M. O. Mündler it was painted in the year 1660, "as it is identical with the admirable and largely painted portraits of the Syndics in the Amsterdam Museum, and is probably the portrait of one of those Syndics." (Extract from a letter to Mr. Layard, dated December 19, 1865.)

154.

REMBRANDT.

1606-1669.

ST. PAUL.

Canvas—Size, 4 ft. 3 in. × 3 ft. 4 in.

Bought at the sale of the Pourtales Collection at Paris, 1865.

The Apostle is seated before a table writing. He is in deep meditation, and leans his head on his left hand. In his right hand is a pen, and several sheets of paper lie before him. In the background a double-handed sword stands against the wall. On one side of the table is the signature,—“Rembrandt f.”

Extract from a letter from M. O. Mündler, dated Paris,
31st March 1865.

“Dear Sir—Just barely time to tell you that first day’s sale is over, and I got for you the Rembrandt 185, representing *St. Paul*, the finest of the two for 27,000 frs. plus 5 %, which I believe, makes £1134. The Burgomaster sold first, and reached 34,500, which means nearly 1400 guineas. Preferring, myself, the second picture, and taking Sir Charles’s advice, I did not dare to go so far for No. 181, which, in fact, I intended to push to 22,000, and the other 32,000. The Burgomaster is of R.’s first manner, dryish, and besides, with his staring eyes and outstretched hands, looking somewhat silly. The *St. Paul* is *admirable*, and after the sale, when the connoisseurs came to look at the picture, which was taken down and placed near the eye, everybody was in admiration. It was Mr. Lamme, the Director of the unfortunate Rotterdam Museum (half burnt last year), who kept it up and wept for it. I repeat it is an *admirable* picture, and decidedly one of the only *cheap* pictures in the sale. Fancy that the F. Hals portrait fetched 2000 guineas! Sir Charles got the Velasquez for a moderate price—37,000 frs. ; it is a strikingly fine thing.”

Bt by Sulley
F. A. 13. 18. 1865
Rembrandt f.

NG 18. 18. 1865

The following description of this work occurs in "Catalogus van Schilderyen van Johan van Schuylenburg, Burgermeister verkogt den 20th September 1735, le S' Hage :—

No. 31. Een overhurlyk kragtigen Schoon Stuk, door Rynbrand Van Ryn, verbeit dende den Apostel Paulus, niet minder als van Titiaan, h. 4' 2" br. 3' 4½." f. 150.

Copy of the auctioneer's note :—

Galerie Pourtales.

Commissaires Priseurs { Mr. Charles Pillet, 11 Rue de Choiseul.
Mr. Eugene Escribe, 217 Rue St. Honoré.
Bordereau el adjudication.

M. Mündler.

Numeros du Catalogue.	Titules du proces Verbal.	Le 31 Mars 1865.		
182	2490	Tableau Rembrandt . . .	27,000.	
		4 Avril.		
60	2651	Tableau, Par Giorgione . . .	650.	
			<u>27,650.</u>	
		5 % . . .	1,382.50	
			<u>29,032.50</u>	

155.

REMBRANDT.

1606-1669.

MOSES STRIKING THE ROCK.

Panel—Size, 1 ft. 4 in. × 1 ft. 2 in.

Bought at Brussels, 1868.

A sketch for a larger picture.

156.

REMBRANDT VAN RYN.

1606-1669.

MALE PORTRAIT.

Canvas—Size, 2 ft. x 1 ft. 9 in.

Bought at the Sale of the Harman Collection at Christie's.

Supposed to be the portrait of Van de Velde. It represents a young man with light hair and moustache, in a black dress with small white linen collar.

4 157.

GUIDO RENI.

1575-1642.

PORTRAIT OF CARDINAL UBALDINO.

Canvas—Size, 6 ft. 6 in. x 4 ft. 10 in.

The Cardinal, dressed in his robes, is seated in an armchair, and holds in his right hand a letter directed to himself. On a table by his side is a richly ornamented inkstand, on which are his arms, surmounted by a Cardinal's hat. In the background is a red curtain, and a colonnade, or loggia, leading into a garden, in which there is a fountain. Cardinal Ubaldino was Papal Legate of Bologna in 1625.

This picture is thus described in an old Italian work, "Un Ritratto figura intera sedente fatto al vivo dal Cardinale Roberto Ubaldini; tiene in mano una Lettera con soprascritta, 'all' Illustriss. e Reverendiss. Cardinale Ubaldino,' ed in fondo del Quadro leggonsi queste parole, 'Robertus Card. Ubaldinus Bonon. Legatus, A.D. MDCXXV. Guido Renus Pictor fecit.'"

This inscription still remains in the right-hand corner of the picture.

Purchased from W. Spence, Esq., who obtained it from the Guadagni family of Florence, at the dispersion of their well-known gallery in 1865.

F

Sale of March 19
80 per F. Howard
Bought from F. Howard

The original and the
S. 1740

Original and the
S. 1740

158.

SIR JOSHUA REYNOLDS.

1723-1792.

ALBEMARLE BERTIE, 9TH EARL OF LINDSEY.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1 in.

From the Bertie Mathew Collection, bought in 1846.

In the Uniform of the Guards, and with the hair in powder.

Albemarle Bertie, 9th Earl of Lindsey. A general in the army; born 17th September 1744, died at Uffington House, Lincolnshire, 17th September 1818. Married 1st, Eliza Maria Clay, widow of Thomas Scrope, Esq., of Coleby; and 2ndly, Charlotte Susannah Elizabeth, daughter of the Very Rev. Charles P. Layard, Dean of Bristol.

He sat to Sir Joshua Reynolds in November 1787. The portrait was exhibited in the following year. See Tom Taylor's *Life of Reynolds*, II. 516.

159.

SIR JOSHUA REYNOLDS.

1723-1792.

PORTRAIT OF MISS PALMER, AFTERWARDS MARCHIONESS OF THOMOND.

Canvas—Size, 2 ft. 6½ in. × 2 ft. 1 in.

The lady, who was niece to Sir Joshua, is here portrayed in a white dress flecked with gold, and a blue scarf. The head is in profile, the hair unpowdered. The right hand depending from the side of a table.

Not Reynolds

possibly not Pitt

160.

SIR JOSHUA REYNOLDS.

? Truly like

1723-1792.

PORTRAIT OF WILLIAM PITT.

light blue

Canvas—Size, 2 ft. 6 in. × 2 ft. 1½ in.

1682 in Amer

E. Major

From the Collection of Sir William Elford, Banker, Plymouth.

This portrait was taken in early youth. The Costume is that of a fancy ball—blue, with white collar and cuffs, the right hand holding a scarf.

Body free, face looking left

The picture came from the Collection of Sir William Elford, Banker, Plymouth, and on a pen-and-ink drawing, which accompanied it when bought, is inscribed "The Honourable William Pitt, aged 17. Painted by Sir Joshua Reynolds."

161.

SIR JOSHUA REYNOLDS.

1723-1792.

THE SNAKE IN THE GRASS.

Panel—Size, 1 ft. 2½ in. × 1 ft.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Venus recumbent, attended by Cupid. Supposed to be the original sketch for Sir Joshua's celebrated picture known by that title, now in the National Gallery.

162.

SIR JOSHUA REYNOLDS.

1723-1792.

PORTRAIT OF A BOY.

Canvas—Size, 1⁷/₂ ft. 7 in. × 2 ft. 1 in.

Purchased from M. O. Mündler, of Paris, in 1865.

This picture represents a country lad, with his two hands joined in front, and with his mouth on a broad grin.

It came from the gallery of the celebrated German collector Count Schönborn, and from the family of the former Prince Elector of Mayence.

163.

JOSÉ RIBERA (IL SPAGNOLETTO).

?1588-1656.

A MALE PORTRAIT.

Canvas—Size, 4 ft. 3 in. × 3 ft. 2 in.

Purchased from M. Sano, a picture dealer of Paris, in November 1867.

An old man in a brown dress, standing, and holding a book with his two hands. On a table by his side lies a cross. In the right-hand corner the painter has signed, "JUSEPE DI RIBERA ESPANOL, Fec. 1632."

Three-quarters life size.

164.

JOSÉ RIBERA (IL SPAGNOLETTO).

?1588-1656.

SAINT BARTHOLOMEW.

Canvas—Size, 4 ft. 10 in. × 3 ft. 4 in.

Bought in Spain, 1859.

The Saint, tied to a pillar, is undergoing martyrdom. The executioner is flaying his left arm.

165.

JACOPO ROBUSTI (IL TINTORETTO).

1512-1594.

THE AGONY IN THE GARDEN.

Canvas—Size, 8 ft. 8 in. × 7 ft. 3 in.

Purchased in 1867.

The angel is presenting the cup to Christ, who is kneeling; beneath are the three Apostles asleep.

This picture came from the Church of S. Silvestro in Venice, and is mentioned by Ridolfi. "*L'ottava in S. Silvestro, del Battesimo di Christo, et vn quadro dell' oratione, che fa nell' horte.*" (*Le Maraviglie dell' arte*, ed. 1648, part ii. p. 33.) Boschini says of it, "*Vi e anco (in San Silvestro), un quadro con Nostro Signore all' Horto, di mano di Tintoretto.*" (*Le Ricche Miniere della Pittura Veneziana*, ed. 1674.) Moschini and other Italian writers on art also speak of it. When the Church of S. Silvestro was restored, this Tintoret, together with the "Adoration of the Magi," by Paul Veronese, now in the National Gallery, came into the hands of Sig. Toffoli, a member of the provisional Government of 1848, from whom it was purchased by Mr. Layard.

In the official list of pictures in the churches of Venice, made on the fall of the Venetian Republic, this picture is included, and the official permission for its removal and sale is in the possession of Sig. Toffoli.

Destroyed in the fire at Canford, January 1884.

166.

GIROLAMO ROMANI, CALLED IL ROMANINO.

? 1480-1541.

THE MARRIAGE OF THE VIRGIN.

Canvas—Size, 5 ft. 7 in. square.

Obtained by exchange from Mr. Layard in the year 1867.

In the centre of this picture the High Priest is joining the hands of the Virgin and St. Joseph. The Virgin is accompanied by two maidens, and behind, St. Joseph, as a suitor, breaking his wand. In the background are several men dressed in Oriental costume, and a distant landscape is seen through an archway. The key-stone of the arch is formed by a cupid holding a shield with a white eagle, the arms of the ducal family of Este.

This picture was purchased by Mr. Layard from Professore Panizza of Padua, into whose possession it came through his wife, who had inherited it from her father. It was originally over an altar in a church, and was damaged by fire. The lower part was so much injured that it had to be removed, and the picture was restored by Signor Fabris, the Keeper of the pictures in the Ducal Palace at Venice.

There is a replica of this work in the Church of S. Giovanni Evangelista at Brescia, of which city the Painter was a native.

167.

GIROLAMO ROMANINO.

1504-1566.

A 'PIETA'.

Panel—Size, 6 ft. x 6 ft.

Bought from the Manfrin Collection, Venice, 1868.

The dead Christ, on a bier covered with a white cloth, is surrounded by a group of male and female figures, among whom are conspicuous the three Marias and St. John, by whom he is upheld.

On a tablet in the foreground is the inscription: "Hieronymi Rumani Brixiani Opus M.D.X. mensi Decembri." There appears also to be a legend on the hem of the Virgin's robe.

There is a notice of this picture in a work entitled *Le Scelte Pitture di Brescia*, published by Averoldo, at Brescia, in 1700. It was then in the church of St. Lorenzo, and is fully described, the inscription being given. It was probably carried away from that church during the time of the French occupation at the end of the last century. M. Cavalcaselle (in his notice of Romanino and his works) says it is the earliest dated picture by the master that he has found, and he considers it a very interesting and important picture in the history of Art. Kügler says, "It shows that he had not yet attained to the maturity of his powers; but had profited as a colourist from his residence at Venice." See *Handbook of Painting, Italian Schools*, 5th Ed. 1887, p. 575.

168.

PETER PAUL RUBENS AND JOHN WILDENS.

1577-1640.

1584-1644.

Sale of Monks
(61) 26, m.

A BOAR HUNT.

Canvas—Size, 3 ft. 11 in. × 3 ft. 1 in.

From the Bertie Mathew Collection, bought in 1846.

A man is spearing a boar which the dogs have brought to bay. In the background two horsemen are coming up. The men are clad in armour; the dogs are clothed.

169.

PETER PAUL RUBENS.

1577-1640.

CUPID.

Canvas—Size, 3 ft. 1½ in. × 1 ft. 9 in.

Study for a large picture.

170.

DAVID RYCKAERT.

1615-1677.

THE COBBLER.

Panel—Size, 2 ft. 2 in. × 2 ft. 10 in.

The cobbler, in a red cap, is seated near a table, plying his trade.

171.

ANDREA D'AGNOLO, CALLED DEL SARTO.

1488-1530.

VIRGIN AND CHILD.

Canvas—Size, 2 ft. 3 in. × 1 ft. 9 in.

171. Virgin and Child, by Andrea del Sarto (1488-1530) from the Canford collection

172.

FRANCIS SNYDERS.

1579-1657.

THE COUNCIL OF BIRDS.

Canvas—Size, 3 ft. 7 in. × 5 ft. 7 in.

Groups of birds of every description, terrestrial and aquatic, and in every position, apparently in debate over the body of a dead bat, which lies on the top of a wall in the centre of the picture.

173.

FRANCIS SNYDERS.

1579-1657.

BOAR HUNT.

Canvas—Size, 6 ft. 6 in. × 9 ft.

*Sale of March
(82) 24 p. 6*

174.

ANTHONY STAEVAERTS, CALLED
PALAMEDES.

1604-1680.

CONVERSATION PIECE.

Panel—Size, 1 ft. 2 in. × 1 ft. 8 in.

A man dressed in black, with a broad hat, and two other persons, are listening to a lady playing the guitar and seated. To the right is a table prepared for a repast.

*Sale of March 19
48 p. 2. Sec*

175.

THOMAS STOTHARD.

1755-1834.

ALLEGORICAL SUBJECT.

Canvas—Size, 1 ft. × 9 in.

Bought at Christie's 1865.

Group of four female figures, one holding a lamp in her hand.

*Sale of March 19
48 p. 2. Sec*

176.

JUSTUS SUSTERMANS.

1597-1681.

FEMALE PORTRAIT.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from W. Spence, Esq., at Florence, in 1865.

A Lady in a richly embroidered dress, standing by a table, on which is seated a small spaniel of the King Charles breed. Life Size.

Destroyed in the fire at Canford, January 1884.

177.

JUSTUS SUSTERMANS.

1597-1681.

MALE PORTRAIT.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from W. Spence, Esq., 1865.

A young man standing dressed in black. Life size.

Companion to No. 176.

Destroyed in the fire at Canford, January 1884.

178.

CORNELIUS TAUSSEN.

1590-1665.

FEMALE PORTRAIT.

Panel—Size, 2 ft. 3½ in. × 1 ft. 10 in.

Bought of Mr. Morant.

The lady is represented in a black dress, with a profusion of white lace, and a small white lace coif. Only part of the right hand is shown.

179.

TAYLOR.

PORTRAIT OF THE HON. ELAINE A. GUEST.

Water colour—Size, 1 ft. 6 in. × 1 ft.

180.

DAVID TENIERS THE ELDER.

1582-1649.

THE QUACK DOCTOR.

Canvas—Size, 7 in. × 5 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

The Doctor, dressed in a brown coat, and a red cap trimmed with fur, stands by a table, on which are bottles, gallipots, etc.

181.

TENIERS, VAN KESSEL, AND VAN BALEN.

AN INTERIOR.

Panel—Size, 2 ft. 10 in. × 1 ft. 10 in.

A satyr and a nymph seated at table. Dead game, fish, and fruit scattered in all directions. To the left is a buffet dressed with glass, plate, etc. Through arches at the back is seen the kitchen, with a party eating.

182.

JACOB THOMPSON.

19th Century.

ROBERT BERTIE, 1ST EARL OF LINDSEY.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3 in.

Copy in small of the full-length picture at Uffington House.

For Biographical Notice see No. 38.

183.

JACOB THOMPSON.

19th Century.

MONTAGUE BERTIE, 2ND EARL OF LINDSEY.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3 in.

Copy in small of the full-length by Vandyck at Uffington House

For Biographical Notice see No. 244.

184.

JACOB THOMPSON.

19th Century.

ALBEMARLE BERTIE, 9TH EARL OF LINDSEY.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3 in.

Copy of a picture in the possession of the Earl of Lindsey at Uffington
House, Lincolnshire.

For Biographical Notice see No. 158.

185.

JACOB THOMPSON.

19th Century.

KATHERINE, DUCHESS OF SUFFOLK.

Canvas—Size, 2 ft. 11½ in. × 2 ft. 3¼ in.

Copied from a picture belonging to the Earl of Lindsey, at
Uffington House, Lincolnshire.

Katherine, Baroness Willoughby de Eresby in her own right, married first Charles Brandon, Duke of Suffolk, and secondly, Richard Bertie, of Bersted, in Kent. The escape of the Duchess and Mr. Bertie from England into Germany and Poland from the religious persecutions of Queen Mary was a remarkable event of the period. They returned to England on Queen Elizabeth's accession. The Duchess died in 1580.

186.

JACOB THOMPSON.

19th Century.

PEREGRINE BERTIE, LORD WILLOUGHBY DE ERESBY.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3 in.

Copied in small from a picture at Uffington House.

Peregrine Bertie, 11th Baron Willoughby de Eresby, son of Richard Bertie of Bersted, and Katherine, Duchess-Dowager of Suffolk, was born at Wesel, in Germany, during the flight of his parents from the religious persecution of Queen Mary, on which account the name of Peregrine was given him. He was one of the most distinguished military characters of his day. Naunton, in his *Fragmenta Regalia*, speaks of him as "one of the Queen's first swordsmen, and a great master of the Art military." He commanded the second of the five armies sent into France by Queen Elizabeth in aid of Henry IV. of Navarre. He was Governor of Berwick, and died in 1601.

187.

JACOB THOMPSON.

19th Century.

CHARLOTTE, COUNTESS OF LINDSEY.

Canvas—Size, 2 ft. 11 in. × 2 ft. 3 in.

This picture, which is only half-length, is copied from the large life-sized picture of herself and the Earl of Lindsey, painted in 1815 by Sir Thomas Lawrence, in the Collection at the family seat, Uffington House, Lincolnshire.

Charlotte Susannah Elizabeth, daughter of the Very Rev. Charles Peter Layard, Dean of Bristol, born 21st March 1780; married 18th November 1809, Albemarle Bertie, 9th Earl of Lindsey, and secondly, in 1821, the Rev. Peter William Pegus. Died 28th November 1858.

188.

JACOB THOMPSON.

19th Century.

PORTRAIT OF MISS GUEST.

Canvas—Size, 1 ft. 4 in. × 1 ft.

Charlotte Maria Guest, eldest daughter of Sir Josiah John Guest, Bart., born 3rd July 1834, married Richard Du Cane, Esq., 1859. This picture was done in the year 1835, and represents her in the pose and costume of one attributed to Titian, which belonged to the late Henry Danby Seymour, Esq.

189.

JACOB THOMPSON.

19th Century.

PORTRAITS OF THE THREE ELDEST CHILDREN OF SIR
J. J. GUEST.

Cartoon—Size, 1 ft. 4 in. × 1 ft.

The youngest child is seated on a sofa. The two elder ones are placing flowers on her head.

Water colour. Signed, "Jacob Thompson, 1837."

190.

THEODORE VAN THULDEN.

1607-1676.

ADORATION OF THE SHEPHERDS.

Copper—Size, 9 in. \times 6½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

The Saviour lies in a manger, surrounded by the Virgin, St. Joseph, and two female figures. In the foreground a shepherd kneels in adoration. Another shepherd carries a lamb.

191.

GILES VAN TILBURG.

1578-1632 or 1625-1678.

DUTCH FAIR.

Panel—Size, 1 ft. 9 in. \times 2 ft. 1 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

Peasants attending a fair. A Mountebank is selling quack medicines. Beside him is a monkey on a pole.

192.

BENVENUTO TISI, CALLED GAROFALO.

1481-1559.

THE ANNUNCIATION.

Panel—Size, 1 ft. diameter each.

This picture is divided into two circular panels; on one side is the Virgin, on the other the Angel.

From the Costabili Gallery at Ferrara. Formerly in the Church of S. Bernardino, in that city. Mentioned by Laderchi (*La Pittura Ferrarese*, p. 91), and by Baruffaldi, as "L'Annunciazione in due tondi riuniti." (*Vite de' Pittori e Scultori Ferraresi*, vol. i. p. 363, note.) Purchased in 1866.

193.

TOMLINSON.

19th Century.

MARTHA, COUNTESS OF LINDSEY.

Canvas—Size, 7 ft. 1 in. × 4 ft. 1 in.

Full length. A copy of the picture belonging to the Earl of Lindsey, Uffington House, Lincolnshire.

This lady was the daughter of Sir William Cockain, of Rushton, county Northampton, and widow of John Ramsay, Earl of Holderness. She died 1641.

Destroyed in the fire at Canford, January 1884.

194.

TOMLINSON.

19th Century.

MONTAGUE BERTIE, 2ND EARL OF LINDSEY.

Canvas—Size, 7 ft. 1 in. × 4 ft. 1 in.

Full length. A copy of the picture by Vandyck, belonging to the Earl of Lindsey, Uffington House, Lincolnshire. For Biographical Notice, see No. 244.

Destroyed in the fire at Canford, January 1884.

195.

LUCAS VAN UDEN.

1595-1662.

LANDSCAPE.

Panel—Size, 10½ in. × 1 ft. 2½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Wooded scene, with a cart guarded by soldiers; on the covering
of the cart is the date 1658.

196.

UNKNOWN

FRENCH ARTIST.

MARIE LECZINSKI, QUEEN OF FRANCE.

Canvas—Size, 5 ft. × 4 ft.

Bought of Mr. Morant.

Marie Leczinski (Queen of Louis XV. of France), in a gown of white
flowered brocade, is seated and holds the infant Dauphin on her
lap. The child has on a red dress, with lace of Point d'Argenton,
and wears a lace cap.

197.

UNKNOWN.

LADY HOLDERNESS.

Panel—Size, 2 ft. 2½ in. × 1 ft. 8½ in.

Bought of Mr. Morant.

The dress is of white, black, and pink, with lace and jewels. She
wears a hat and feathers, and holds a black fan in her left hand.
The picture is inscribed, "Ætatis suæ 20, A.D. 1628."

panel 1923

2 in. canvas

Morant

18 July 1928

G. Jackson

198.

UNKNOWN.

THE HON. CHARLES BERTIE.

Canvas—Size, 2 ft. $6\frac{1}{2}$ in. \times 2 ft. $1\frac{1}{4}$ in.

He wears a richly brocaded dress of red and gold, a gold belt, and lace cravat, and has long flowing hair.

The Hon. Charles Bertie, 5th son of Montague, 2nd Earl of Lindsey, settled at Uffington, County of Lincoln, the seat of his descendant the present Earl. He was Envoy Extraordinary from Charles II. to Christian V., King of Denmark, to adjust the difference of the flag. In 1673 he was Secretary to the Treasury. In 1681 Treasurer and Paymaster of the Ordnance, which office he held near twenty years. He served thirty years in Parliament as burgess of Stanford, and died 22nd March 1711. The beautiful Corporation Plate belonging to the Municipality of Stanford was his gift.

199.

UNKNOWN.

ELIZABETH OF BRABANT.

Panel—Size, 1 ft. 9 in. \times 1 ft. 3 in. Oval.

She is represented as a young girl in a black dress with red sleeves, a large white plaited ruff, and high coif head-dress of white lace.

Sale of March 192
(45) 1400m kept

200.

UNKNOWN.

THE DUCHESS OF TYRCONNEL.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1½ in.

In evening dress of light blue silk, with ermine over her left shoulder.
Her hair is worn in curls.

There is a duplicate of this picture at Althorpe, with the following inscription; "Duchess of Tyrconnel, sister to Sarah, Duchess of Marlboro'. She was 'la belle Jennings' in the *Memoires de Grammont*."

201.

UNKNOWN.

PORTRAIT OF SIR EDWARD HOBBY.

Panel—Size, 3 ft. 2 in. × 2 ft. 4 in.

Bought of Mr. Morley.

The knight is in full armour, with white lace collar. His right hand rests upon his helmet, by the side of which is a baton, with the inscription "Vana sine viribus ira," his left grasps the hilt of his sword. Through a window in the background is seen a fortress, from which issues Queen Elizabeth, wearing her Royal crown. On a scroll in her hand are the words "Recondūtur nō Retūdūtur." In front of her lies a military trophy.

On the left of the picture are the knight's armorial bearings, above which is the inscription, "An^o. dⁿⁱ 1583. Ætatis suæ 23."

Sir Edward Hobby, born at Bisham, in Berkshire, educated at Trinity College, Oxford, was one of the Commanders of our fleet against the Spanish Armada.

g. Mand 1923
a. Holbein
in Legend

He was present at the taking of Cadiz ; and was Constable of Queenborough Castle, where he died in 1617. He was learned in theology and disputations, and translated several books. Camden dedicated his *Hibernia* to him. He distinguished himself in several Parliaments towards the close of the Queen's reign, and was made a gentleman of the Privy Chamber to King James I. His mother was Elizabeth Coke, sister to Lady Bacon and Lady Burghleigh. He married a sister of Lord Danvers ; and 2ndly the daughter of the 1st Lord Hunsdon, cousin to Queen Elizabeth. He was buried at Bisham, without any monument, and left all his property to an illegitimate son, named Peregrine, whom, being a minor, he committed to the care of George Abbott, Archbishop of Canterbury.

202.

UNKNOWN.

LADY PHILADELPHIA BERTIE.

Canvas—Size, 2 ft. 10 in. × 2 ft. 6 in.

A present from Colonel Tynte of Halswell, in 1845.

In a brown dress with blue drapery, one end of which she holds in her right hand. Pearls round her neck and hair, which is dressed in ringlets.

Lady Philadelphia Bertie, daughter of Robert 3rd Earl of Lindsey and Elizabeth, daughter of Philip, Lord Wharton.

203.

UNKNOWN.

PORTRAIT OF CHRISTINA VON WOLDEN.

Panel—Size, 1 ft. 5 in. × 1 ft. 1 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

In a red gown, over which is a black mantle, open in front, a white cap and frill. She wears rings on both hands. On the right is a coat of arms.

This picture is inscribed, "Christina Von Wolden, sein ehewif 1575, ætatis 35."

204.

UNKNOWN.

DUTCH WINTER SCENE.

Panel, circular—Size, 7 in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

Buildings and leafless trees, with figures skating.

205.

UNKNOWN.

KNIGHT IN ARMOUR.

Panel—Size, 2 ft. 6½ in. × 2 ft. 1½ in.

From the Stowe collection, 1838.

The knight wears a deep embroidered scarf over his armour, and a large collar of rich white lace. There is a shield of arms in the right corner.

206.

UNKNOWN.

FLOWER PIECE.

Canvas—Size, 6 ft. × 3 ft. 5 in.

A trellis with various flowers, in the centre of which is a vase holding lilies.

Sale of March 19
(32) in Catalogue
55 pm Corbin

207.

UNKNOWN.

FLOWER PIECE.

Canvas—Size, 6 ft. × 3 ft. 5 in.

A vase in the centre, holding a pine apple, and surrounded by flowers on a trellis.

Companion to No. 206.

208.

UNKNOWN.

PORTRAIT OF STERNE.

Canvas—Size, 2 ft. 6 in. × 2 ft. 3½ in.

In a green dress, his right arm resting on a table; his right hand holding a pen.

Sale of March 1923
in Catalogue 22 pm

209.

UNKNOWN.

PORTRAIT OF GAY.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1½ in.

In a brown dress and a red cap.

210.

UNKNOWN.

PORTRAIT OF SHAKESPEARE.

Panel—Size, 1 ft. 11 in. × 1 ft. 6 in.

In black dress and white ruff.

211.

UNKNOWN.

PORTRAIT OF MRS. HUTCHINS.

Canvas—Size, 1 ft. 4 in. × 1 ft. 1 in.

In a white dress.

Sarah, 2nd daughter of Thomas Guest, Esq., of Dowlais, county Glamorgan, and sister of Sir Josiah John Guest, Bart., married to Edward Hutchins, Esq., and mother of the late Edward John Hutchins, Esq., sometime Member for Southampton.

212.

UNKNOWN.

COPY OF DOMENICHINO'S SIBYL.

Canvas—Size, 3 ft. 9 in. × 3 ft. 1 in.

213.

UNKNOWN.

FINDING OF MOSES.

Canvas—Size, 3 ft. × 4 ft. 3 in.

Pharaoh's daughter is surrounded by a group of attendants. Two females, in yellow and white dresses, are raising the child from the rushes.

214.

UNKNOWN.

FEMALE SAINT.

Canvas—Size, 2 ft. 5 in. × 1 ft. 9 in.

The saint is in a red dress, in the attitude of prayer, and with a glory round her head.

215.

UNKNOWN.

BIRTH OF ST. THOMAS AQUINAS.

Canvas—Size, 3 ft. 1½ in. × 4 ft. 2½ in.

216.

UNKNOWN.

COPY OF THE HEAD, SAID TO BE CÆSAR BORGIA, BY
(?) BRONZINO.

Canvas—Size, 2 ft. 5¼ in. × 2 ft. 10¼ in.

*Sold 9 March 1923
Essex. J. L.*

217.

UNKNOWN.

HEAD OF CHARLES I.

Canvas—Size, 1 ft. 10½ in. × 1 ft. 4¾ in.

218.

UNKNOWN.

CROMWELL ON HORSEBACK.

Canvas—Size 1, ft. 8¼ in. × 2 ft. 10¾ in.

219.

UNKNOWN.

PORTRAIT OF SIR JOSIAH JOHN GUEST, BART.

Canvas—Size, 4 ft. 3 in. × 3 ft. 2⅝ in.

220.

UNKNOWN.

DUTCH INTERIOR.

Canvas—Size, 1 ft. 6 in. × 1 ft. 4 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

A girl is breaking eggs into a bowl. A dog lapping milk in the foreground.

Acq. 1923
J. Laping
? 1866

221.

UNKNOWN.

Canvas—Size, 1 ft. 1 in. × 1 ft. 5 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866.

An old Gardener, holding a basket of Vegetables.

*Dowager Lady Win
Sale, at Childe Oke
8 June 1927 (142)*

222.

UNKNOWN.

PORTRAIT.

Panel—Size, 11½ in. × 9½ in.

Head of an old man.

223.

UNKNOWN.

PORTRAIT.

Panel—Size, 11½ in. × 9½ in.

Head of an old man. Companion to No. 222.

224.

UNKNOWN.

FRUIT PIECE.

Canvas—Size, 1 ft. 4 in. × 1 ft.

Bought at the Sale of the Hon. Mrs. Grantham at Ketton, near
Stamford.

Peaches and other fruits lying on a table.

*Dowager Lady Win
Sale, at Childe Oke
8 June 1927 (141)*

225.

UNKNOWN.

FRUIT PIECE.

Canvas—Size, 1 ft. 4 in. × 1 ft.

Bought at the Sale of the Hon. Mrs. Grantham at Ketton, near
Stamford.

Peaches and other fruits. Companion picture to No. 224.

226.

UNKNOWN.

FLOWER PIECE.

Canvas—Size, 2 ft. 7 in. × 1 ft. 8 $\frac{3}{4}$ in.

On the sill of an open window through which a landscape is seen,
stands a glass vase filled with flowers.

227.

UNKNOWN.

PORTRAIT OF LORD MACARTNEY.

Size, 2 ft. 6 in. × 2 ft. 1 in.

Bought at the Sale at Studley Castle.

In a light coloured coat, with the ribbon and star of the Order of the
Garter. A powdered tie wig.

228.

UNKNOWN.

ANIMAL LIFE.

Canvas—Size, 2 ft. 4 in. × 3 ft.

Ducks, fish, a dog crouching as if to spring, etc.

Lady Wintborne
Sale, March
27 (1911)

229.

UNKNOWN.

MALE PORTRAIT.

Panel—Size, 1 ft. $4\frac{1}{4}$ × 1 ft. 1 in.

Head of a man looking down, with loose red drapery over the left shoulder.

Donato Landi (Horn)
sale, at Moly (Horn)
8 June 1927 (III)
Italian School, "St."
of a Saint.

230.

UNKNOWN.

ANIMAL LIFE.

Canvas—Size, 3 ft. $3\frac{3}{4}$ in. × 4 ft. $1\frac{1}{2}$ in.

A group of domestic birds, peacock, duck, turkey, cocks and hens, etc.

231.

UNKNOWN.

MALE PORTRAIT.

Black stone—Size, 1 ft. $2\frac{1}{4}$ in. × 1 ft. oval.

Bought from the Bouvier Collection at Amiens, 1867.

Head of an old man in black skull cap, white collar, and long beard.

232.

VENETIAN SCHOOL.

FEMALE PORTRAIT.

Panel—Size, 1 ft. $7\frac{1}{2}$ in. × 1 ft. 3 in.

Venetian lady in a red dress richly embroidered Pearls on her head
 and neck.

sale of picture in
a library
Leggatt
London 1867
from Corodis

233.

VENETIAN SCHOOL.

MALE PORTRAIT.

Panel—Size, 1 ft. $7\frac{1}{2}$ in. \times 1 ft. 3 in.

Young man in black with large plaited ruff. Companion picture
to No. 232.

234.

UNKNOWN.

FLOWER PIECE.

Panel—Size, 6 in. \times $11\frac{1}{4}$ in.

Purchased at the Sale of the Hon. Mrs. Grantham, Ketton, near
Stamford.

Group of roses and butterflies.

235.

UNKNOWN.

FLOWER PIECE.

Panel—Size 6 in. \times $11\frac{1}{4}$ in.

Purchased at the Sale of the Hon. Mrs. Grantham, Ketton, near
Stamford.

Group of roses, butterflies, etc. Companion picture to No. 234.

236.

UNKNOWN.

DUTCH INTERIOR.

Panel—Size, 1 ft. 1 in. \times 10½ in.

Bought at Antwerp, 1868.

A lady seated at her toilet, with a small spaniel in her arms.

237.

UNKNOWN.

SEA PIECE.

Canvas—Size, 1 ft. 4 in. \times 1 ft. 1 in.

Bought at the Sale of the Hon. Mrs. Grantham, Ketton, near
Stamford.

A Ship in a Calm.

238.

UNKNOWN.

BELISARIUS.

Canvas—Size, 4 ft. 2 in. \times 3 ft.

Blind Belisarius fiddling through the streets of Rome.

*Sale of March 19
(52) as Ribera
2 ft. 3 in.*

239.

UNKNOWN.

KING WILLIAM III.

Canvas—Size, 2 ft. 8 in. × 2 ft. 2 in.

The King is riding a white horse. A battle is represented in the distance. On the frame is inscribed, "Battle of the Boyne, glorious 1st of July 1690."

240.

UNKNOWN.

CONVERSATION.

Panel—Size, 1 ft. × 10 in.

A nurse is giving breakfast to two little girls sitting at a table.

241.

UNKNOWN.

FEMALE SAINT.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Bought of Mr. Waters.

In a white and blue dress with red draperies. Jewels in her hair and round her neck. She holds a dish in her right hand and a palm branch in her left.

Destroyed in the fire at Canford, January 1884.

Lady Winborne
Mundy House
1807 (1809)

242.

UNKNOWN.

THE ANNUNCIATION.

Canvas—Size, 1 ft. 6 in. × 1 ft.

Bought at the Sale at Studley Castle.

The Virgin is in a blue dress, the angel bending before her.

243.

UNKNOWN.

THE MERCHANTS.

Copper—Size, 1 ft. 6 in. × 9 in.

Bought at the Sale of the Hon. Mrs. Grantham, Ketton, near Stamford.

Two men, one of them seated at a table, the other looking over him,
are counting money, etc.

244.

ANTHONY VANDYCK.

1599–1641.

MONTAGUE BERTIE, 2ND EARL OF LINDSEY.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1 in.

From the Bertie Mathew Collection, bought in 1846.

In complete armour. His right hand rests on his helmet. He wears
his hair in the long flowing style of the Cavaliers of the period.Montague Bertie, 13th Baron Willoughby de Eresby
and 2nd Earl of Lindsey, K.G., was son of Robert
the 1st Earl, by Elizabeth, daughter of Edward,

1st Lord Montagu of Boughton. He was engaged in the Battle of Edgehill, and voluntarily surrendered himself as a prisoner to attend on his father, who there received his death wound. He was himself wounded in the Royal cause at the Battle of Naseby. On the 25th July 1666 he died at Campden House, Kensington, the residence of his daughter Elizabeth, wife of Baptist Noel, 3rd Viscount Campden.

Lord Lindsey married—1st, Martha, daughter of Sir William Cockain of Rushton, widow of John Ramsay, Earl of Holderness; and 2ndly, Bridget Wray, heiress to the Barony of Norris.

245.

ANTHONY VANDYCK.

1599–1641.

PORTRAIT OF PHILIP LE ROY.

Canvas—Size, 4 ft. 6 in. × 3 ft. 9 in.

Bought of Mr. Morant.

The picture represents Le Roy in a black dress slashed with red, with white lace collar. His right hand is raised to his breast and holds a handkerchief.

246.

ANTHONY VANDYCK.

1599–1641.

PORTRAIT OF QUEEN HENRIETTA MARIA.

Canvas—Size, 3 ft. 5 in. × 2 ft. 8 in.

Purchased at Florence, from Count Cottrell, in 1866.

1923 (55)

Davis

This picture came from the collection of portraits belonging to the Medici, to whom it had probably been sent by the English royal family. Like several of the same character that are found in England and elsewhere, it was probably painted in Vandyck's studio and finished by him.

247.

VANDYCK.

AFTER PORTRAIT OF RUBENS'S MOTHER.

*Sale 9 March 19
(54) 50 pm. P*

Canvas—Size, 6 ft. × 4 ft. 3 in.

The lady is represented in extreme old age, seated in an armchair. She is dressed in black, with white collar and cuffs, and a black hood on her head. On the left, a dog is reaching up to her hand; another dog is standing on the right. On the base of a pillar in the background (from which hangs a red curtain), is the inscription, "Ætat. s. 82. A. 1646."

248.

BENJAMIN VANDERGUCHT.

Died 1794.

LADY ALBINIA BERTIE, AFTERWARDS BECKFORD.

*Sale 9 March 19
(84) 20 pm. b*

Canvas—Size, 2 ft. 6 in. × 2 ft. 1½ in.

From the Bertie Mathew Collection, bought in 1846.

In evening dress of light blue satin.

Lady Albinia Bertie, daughter of Peregrine, 2nd Duke of Ancaster, married Francis Beckford, son of Peter Beckford, Speaker of the House of Assembly of Jamaica. She died 1754.

249.

ADRIAN VAN OSTADE.

1610-1685.

PORTRAIT.

Panel—Size, $9\frac{1}{2}$ in. \times 7 in.

Bought at Mr. T. Furnell's Sale at Childe Okeford, 20th March 1866

Portrait of an old man in a brown cap. On the right hand are the initials, "A. V. O."

250.

DON DIEGO VELASQUEZ DE SILVA.

1594-1660.

MALE PORTRAIT.

Canvas—Size, 3 ft. \times 3 ft. 6 in.

Bought of Mr. Morant.

In a black dress, with collar and cuffs of white Vandycked lace. His hair and moustache are dark. His right hand rests on his hip.

251.

DON DIEGO VELASQUEZ DE SILVA.

1594-1660.

PORTRAIT OF A GIRL.

Canvas—Size, 4 ft. 4 in. \times 3 ft. 1 in.

Purchased from Count Cottrell, at Florence, in 1865.

Probably the portrait of a Princess of the House of Austria and Spain. She wears a richly-embroidered dress, and holds some flowers in her left hand. Full length; life size.

This picture is said to have come from the Collection of Royal Portraits belonging to the Medici family. It may have been sent to a Grand Duke of Tuscany, as was the custom of the time, by the royal family to which the Princess belonged.

252.

WILLIAM VAN DE VELDE THE ELDER.

1610-1693.

SEA PIECE.

Panel—Size, 1 ft. 10 in. × 2 ft. 4½ in.

Purchased (through Mr. Barker) at a sale at Phillips's, 1849.

A Dutch Man of War, in action, under sail. Other vessels in the distance.

*Sale of ma
(57) 170*

253.

ANDREW VERMEULEN.

1763-1814.

DUTCH WINTER SCENE.

Copper—Size, 1 ft. 1½ in. × 1 ft. 8½ in.

A village, men with cattle, etc., and figures skating in the foreground
Signed, "A. Vermeulen."

*D. Vermeulen
Sale of ma
8 June 19*

254.

CLAUDE JOSEPH VERNET.

1714-1789.

SEA PIECE.

Canvas—Size, 2 ft. 1 in. × 3 ft. 7½ in.

From the Bertie Mathew Collection, bought in 1846.

Scene of a wreck, with a castle on a rock.

255.

ROBERT WALKER.

MONTAGUE BERTIE, 2ND EARL OF LINDSEY.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1 in.

In armour, the right hand resting on his Helmet. Half length.

For Biographical Notice see No. 244.

256.

G. F. WATTS.

PORTRAIT OF THE PAINTER.

Crayon, on paper—Size, 2 ft. × 1 ft. 7 in.

Purchased at Christie's.

Signed, "G. F. Watts."

257.

G. F. WATTS.

PORTRAIT OF SIR IVOR GUEST, Bart.

Canvas—Size, 7 ft. 5 in. × 3 ft. 5 in.

Sir Ivor Guest playing Tennis. He is dressed in a flannel suit, and holds a racket in his hand. Full length.

258.

G. F. WATTS.

ARIADNE.

Canvas—Size, 5 ft. 5 in. × 3 ft. 8 in.

The Nymph is seated on a bank, two Leopards playing at her feet.

259.

PENRY WILLIAMS.

19th Century.

THE TAMBOURINE GIRL.

Canvas—Size, 2 ft. 9 in. × 2 ft. 4 in.

Two girls are represented, with a tambourine, one of them resting her head on the other's shoulder. The picture was painted expressly for Sir John Guest.

Signed, "Penry Williams, Rome 1837."

A replica, subsequently made, exists in the Vernon Collection.

260.

PENRY WILLIAMS.

19th Century.

THE SHRINE.

Canvas—Size, 2 ft. 9 in. × 2 ft. 4 in.

This picture, representing a Roman mother in devotion at a shrine, holding the hand of a little girl who sits beside her, and with an infant asleep in the foreground, was painted for Sir John Guest.

Signed, "Penry Williams, Rome 1830."

Engraved for E. and W. Finden.

261 TO 267.

PENRY WILLIAMS.

19th Century—1885.

VIEWS OF WATERFALLS IN THE VALE OF NEATH.

Canvas—Size 1 ft. 8 in. × 2 ft. 2 in.

These seven paintings of views near his native town (Merthyr Tydvil) were among the earliest of Penry Williams's productions, and were expressly executed for Sir John Guest.

268.

PENRY WILLIAMS.

19th Century.

THE ROMAN CHRISTENING.

Canvas—Size, 4 ft. 3 in. × 5 ft. 2 in.

A procession of Peasants in gay Italian Costume, are taking an infant into a church to be baptized.

Signed, "Penry Williams, Rome 1831."

This picture (which was painted expressly for Sir John Guest), was by the artist considered his best work. It was exhibited at Manchester.

Engraved by L. Stocks for E. and W. Finden in 1839.

There is an engraving of this picture by L. Stocks, entitled, THE PROCESSION TO THE CHRISTENING. A scene at L'Ariceia, near Rome.

"Engraved from the original picture in the possession of Sir J. J. Guest, Bart., M.P., to whom this Plate is most respectfully dedicated by his obliged servants E. and W. Finden, London. Published Nov. 1, 1839, by the proprietors, Nos. 18 and 19 Southampton Place, Euston Square. Sold also by G. F. Moon, 20 Threadneedle Street, and Ackerman and Co., Strand."

269.

PENRY WILLIAMS.

19th Century.

THE LOVE LETTER.

Canvas—Size, $7\frac{1}{2}$ in. \times $9\frac{1}{2}$ in.

The scene is laid in Rome. A girl is dictating a love letter to a professional Scribe. Painted for Sir John Guest.

270.

PENRY WILLIAMS.

19th Century.

PORTRAIT OF LADY CHARLOTTE GUEST.

Canvas—Size, 2 ft. \times 1 ft. 8 in.

Taken in the Costume (temp. Charles I.) worn at the Court Ball 1844.

Lady Charlotte Elizabeth Bertie, daughter of Almarle, 9th Earl of Lindsey, born 19th May 1812, married 29th July 1833 to Sir Josiah John Guest, Bart. Secondly, 10th April 1855, to the late Charles Schreiber, Esq., Member for Cheltenham 1865 to 1868, and for Poole from 1880 to his death in 1884.

271.

MICHAEL WOHLGEMUTH.

1434-1519.

ST. KATHERINE AND ST. MARGARET.

Panel—Size, 2 ft. 10 in. × 2 ft. 2 in.

The saints are represented standing; and with the emblems of their Martyrdom. St. Katherine with a wheel and sword. St. Margaret (crowned, reading a book) with a dragon under her feet.

Small full lengths, on a gold ground.

272.

MICHAEL WOHLGEMUTH.

1434-1519.

ST. PETER AND ST. PAUL.

Panel—Size, 2 ft. 10 in. × 2 ft. 2 in.

The former carrying an elongated key, the latter a book and a cross.

Small full lengths, on a gold ground.

273.

MICHAEL WOHLGEMUTH.

1434-1519.

ST. JOSEPH AND NICODEMUS.

Panel—Size, 1 ft. 6 in. × 1 ft. 8 in.

Saint Joseph of Arimathea is here represented holding the nails and a pair of pincers. Nicodemus has a white napkin in his hands.

On a gold ground.

274.

MICHAEL WOHLGEMUTH.

1434-1519.

THE THREE MARIES.

Panel—Size, 1 ft. 6 in. × 1 ft. 8 in.

The Maries are represented holding small vessels for spices, incense, etc., on a gold ground.

275.

MARCO ZOPPO.

1445-1517.

Canvas—Size, 2 ft. 10 in. × 2 ft. 3½ in.

Purchased from the Manfrin Collection, Venice, 1868.

A characteristic picture . . . the head of the Virgin is finely conceived, and the details executed with careful minuteness. See Kügler's *Handbook of Painting, Italian Schools*, p. 281, 5th Ed. 1885.

The Virgin, wearing a red dress with blue drapery, and a crown on her head, is seated in an alcove and nursing the Holy Infant. Two angels are holding festoons of fruit, and six others are playing musical instruments. On a scroll, in front, is the inscription, "Opera. Del. Zoppo. di. Sqvarcione."

276.

FEDERIGO ZUCCHERO.

1539-1619.

FEMALE PORTRAIT.

Canvas—Size, 2 ft. 6 in. × 2 ft. 1½ in.

The lady is in a dark dress with an enormous ruff of white lace, her hair curled, and decorated with flowers.

277.

FEDERIGO ZUCCHERO.

1539-1619.

PORTRAIT OF QUEEN ELIZABETH.

Panel—Size, 3 ft. 8 in. × 2 ft. 9 in.

Bought of Mr. Morley.

The Queen is represented in a high white lace ruff, large sleeves tied with alternate knots of pearls and rubies, and embroidered with spheres; a long pointed stomacher, which, together with the front of the dress, is profusely ornamented with bunches of pearls and jewels, and a pearl necklace reaching below her waist. In her right hand is an olive branch, and on a table by her side the insignias of Royalty. Under the crown are the following inscriptions:—

“She had the triple crowne.”

{ “She had a triple crowne
And was a glorious monarch.” }

At the back of the picture is pasted the following printed notice, evidently cut from a catalogue, “599. Genuine portrait of Queen Elizabeth, by Zuccherro. This picture can be traced for a hundred and thirty years or more. It belonged to the family of Sir Thomas Rich at Eltham, and is painted according to the orders issued by herself: ‘In a garden, with a strong light upon her, and the painter to put any shadow on her face at his peril.’”

278.

FRANCISCO ZURBARAN.

1596-1662.

STA. JUSTA.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased through Mr. Robinson from the Collection of the Duca de La Foes, Lisbon.

The saint is in a brown and green dress with a rose-coloured mantle. She holds a piece of pottery in each hand, and bears the palm of martyrdom. Above, to the left, is inscribed, "S. Jvsta."

S^{ta} Justa was one of the girls employed in the Pottery Works of Triana, near Seville. She was a martyr for the Christian faith; and there is a legend in the Romish Church that on the occasion of the devil having endeavoured to destroy the Giralda of Seville by a storm, she and her friend and fellow martyr, S^{ta} Rufina, rose from their graves and supported it in their hands. This incident is embodied in Murillo's beautiful picture in the museum at Seville.

Destroyed in the fire at Canford, January 1884.

279.

FRANCISCO ZURBARAN.

1596-1662.

STA. RUFINA.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from the Collection of the Duca de La Foes, Lisbon.

In an amber dress with green mantle, her light hair encircled with a wreath of roses. She holds in her hands rough earthenware dishes and bowls, and the martyr's palm. To the right is inscribed, "S. Rvfini."

Destroyed in the fire at Canford, January 1884.

280.

FRANCISCO ZURBARAN.

1596-1662.

STA. URSULA

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from the Collection of the Duca de La Foes, Lisbon.

In a dark dress with amber sleeves, and a large red scarf which falls in rich folds around her. The hem of her robe is decorated with pearls, and she wears pearls around her neck. She presses to her heart the arrow with which she suffered martyrdom. The picture is inscribed, "S. Vrsula."

Destroyed in the fire at Canford, January 1884.

281.

FRANCISCO ZURBARAN.

1596-1662.

STA. DOROTEA.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from the Collection of the Duca de La Foes, Lisbon.

In a brown dress with gold-coloured draperies, and carrying in her hands a basket full of flowers and fruit. The inscription on the picture is, "S. Dorotea."

Destroyed in the fire at Canford, January 1884.

282.

FRANCISCO ZURBARAN.

1596-1662.

STA. AGNESE.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from the Collection of the Duca de La Foes, Lisbon.

In a dark dress, pearl necklace, and flowers in her hair; she holds a white linen cloth in her left hand and a dish in her right.

Destroyed in the fire at Canford, January 1884.

283.

FRANCISCO ZURBARAN.

1596-1662.

STA. CASSILDA.

Canvas—Size, 7 ft. 4 in. × 4 ft.

Purchased from the Collection of the Duca de La Foes, Lisbon.

In a gray dress, the right sleeve of which is fastened with a broad band of jewels. She bears a floral wreath in her hands.

Destroyed in the fire at Canford, January 1884.



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